

The Speech Teacher

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Volume III

Number 4

Teaching the Fundamentals of Speech at the
College Level

Harry G. Barnes

A Selected Bibliography on the "First Course"

Donald E. Hargis

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THE FORUM · BOOK REVIEWS · IN THE PERIODICALS

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November 1954

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The SPEECH TEACHER

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November, 1954

TEACHING THE FUNDAMENTALS OF SPEECH AT THE COLLEGE LEVEL

Harry G. Barnes

THE first and foremost duty of a Department of Speech is to develop and maintain at a high level of instruction an effective course in the fundamentals of speech.

Following are some vital and oft occurring questions about the teaching of the fundamentals course which are answered specifically. The answers are based on my own research, classroom teaching experiments, and years of actual teaching of college freshmen at New York University, The State University of Iowa, and the University of South Dakota.

1. To what do we refer when we speak of the Fundamentals Course?

The Fundamentals Course may be best defined as *the first course in speech training* offered by Departments of Speech in colleges and universities. It is usually prerequisite to other courses in the department. It is most frequently an elective course. A few institutions require it for the Bachelor's degree. It varies in length and frequency of meetings from institution to institution.

2. What is the purpose of the Fundamentals Course?

In general, the Fundamentals Course

is organized to accomplish one or all of the following:

- a. To acquaint the student with the function of speech and the field of speech.
 - b. To improve the speech habits of the students.
 - c. To develop skill in special types of speaking performance.
3. Are Fundamentals courses similar from institution to institution?

There is great variation in courses from institution to institution, in aim, content, teaching method, and credit offered. This dissimilarity is no doubt a result of the obvious fact that groups of students, institutions, and teachers vary. In general, fundamentals courses may be classified basically under three headings, viz., the survey course, the specialized performance course, and the service course.

In the survey course the student is exposed, for short intervals, to glimpses of the various aspects of the field of Speech. Theory and practice are usually treated as separate units. Course content, order of presentation, and procedure are determined largely by the textbook used and the instructor's background. Numerous class hours are devoted to lectures by the teacher. Occasionally, the student is given an opportunity to speak.

In the specialized performance course

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the acquisition of specific skills in the presentation of speeches or readings of selected types is emphasized. Achievement is measured in terms of stylized perfection.

In the service course instruction is adapted specifically to the speech needs and abilities of the students. The specific aims and content of the course are determined after a diagnosis of the needs and abilities of the students enrolled, in terms of the basic processes and essential skills of effective speaking. The course is built around group tendencies, with special consideration given to individual differences. Achievement is measured in terms of individual development as related to specific goals defined by the diagnosis.

4. Which type of course is best?

It is not possible to say which type of course is best, since so much is dependent on the local situation. The students enrolled, their needs and abilities, and the amount of time available for instruction should be the determining factors. However, it is clear to me that the philosophy of the service course cannot be ignored in the organization of any first course in speech training. I believe I am safe in saying that the majority of unselected college students present speech deficiencies of one kind or another. Few evidence excellence in all of the processes and essential skills of effective speaking. Since few are effective speakers, the concept of social utility makes the service course almost mandatory. General facility in meeting speaking situations rather than skill in special types of speaking performance should be emphasized.

The survey course is best adapted to students majoring in Speech. It should incorporate the philosophy of the service course or should follow such a course. The specialized performance course

should be limited to students who are adequate in the basic processes of speech and the essential skills of effective speaking and who evidence some talent as speakers. It should follow the service course.

5. May the course be standardized as to content and teaching method?

The course *may not* readily be standardized. Content and teaching method should be a direct outgrowth of group needs and abilities and the range of individual differences. Textbooks should supplement rather than serve as an outline of course content.

Standardization of teacher training with the consequent development of a sound and uniform philosophy of approach to the course will accomplish more than specification of content and routine by committee action.

6. What relationship should the course have to other courses in the department?

The Fundamentals course should be prerequisite to other courses in the department. It need not, necessarily, be an introduction to other courses. It should function without regard to what follows in other courses within the department.

7. May the content of the course be judged by the same academic standards as other courses?

The nature of the Fundamentals course, as I conceive it, is such that academic standards set up for the evaluation of certain other courses *may not* readily be applied in judging it. When one considers the nature of the speech function and the problems presented by the usual group of college students, this point-of-view becomes more significant. Courses in Fundamentals of Speech would contribute more to the individual student if they were less academic, more

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personal, less structural, more functional. Opportunity for individual development of the speech function under favorable conditions should be the sole test of the academic adequacy of the course.

8. What should be the basic philosophy of the teacher?

The philosophy of the teacher of the Fundamentals course should be based on four considerations. *First*, that the student is a product of heredity and environment. He possesses characteristics and exhibits behavior which are peculiar to him. Because he has been speaking for some years, he does not, therefore, speak adequately nor can it be assumed that he should speak adequately. His behavior in the immediate situation is the initial foundation upon which the teacher must build. *Second*, the student moves in an environment which selects him and which he selects. Speech is a vital factor to him in this environment. As he matures normally, the environment widens and becomes more complicated. He must be trained to meet the environment of the future through the environment of the present. No one can tell specifically what special types of speaking situations are going to confront him eventually; hence, the importance of training in the fundamental processes of speech and the basic attributes of effective speaking instead of specialization in types of speaking performance. *Third*, the well-trained teacher is acquainted with a body of recognized principles which are basic to effective speaking. Not all situations stimulate the same patterns of response; hence, the development of habits by the student in accordance with these principles and an ability to interpret and apply them from situation to situation should be the real goal of instruction. *Fourth*, the most effective instrument of instruction is a progressive series of

speaking experiences, based on group and individual needs, which set up definite goals in terms of the principles to be taught and which the student can reasonably be expected to attain. These speaking experiences should arise out of the student's immediate environment and make possible the acquisition of habits basic to achievement in an ever-widening environment. Briefly, then, the teacher must begin with the student, his needs and abilities, and, by the incorporation of the fundamental principles in a series of progressive speaking experiences, equip him to meet an ever-widening environment by utilizing his immediate environment.

The teacher should endeavor to develop in each student a general facility in meeting speaking situations, at least adequacy in the basic processes of speech, and as much expertness as possible in the essential skills of effective speaking. The ultimate test of the development of a skill is whether the student has absorbed it and made it his own.

The teacher should endeavor to develop in each student a style of speaking which is as natural and effective for *him* as possible. Otherwise, much harm may be done, many students will not improve at all, and many will acquire artificialities which are a hindrance rather than a help.

The teacher must realize that the student is being trained to speak outside the classroom as well as in it, that speech has social utility as well as beauty, and that the average man in the average audience, untrained in appreciating the extreme niceties of speech, is the eventual critic.

9. What are the Fundamentals of speech? How may they be classified?

The fundamentals of speech are those elements of the speech act which are

basic to all forms of speaking activity in all types of situations. They may best be classified in three divisions—*The Basic Processes of Speech*, *The Essential Skills of Speech Making*, and *The Essential Skills of Reading Aloud*.

The *Basic Processes of Speech* are:

a. *Adjustment to the speaking situation*—natural self control of the bodily mechanism while speaking regardless of the situation.

b. Formulation of thought—the creation, formulation, and utterance of thought during speech.

c. Phonation—voice production while speaking.

d. Articulation—The modification of the vocal tones to form the speech sounds in connected oral discourse.

The *Essential Skills of Speech Making*, eleven in number, are basic to all forms of speech making. They are vital in the training of public speakers. The *Essential Skills of Reading Aloud*, nine in number, are basic to all its forms and are likewise vital in the training of public speakers. The terms used below in identifying these skills are for the most part self-explanatory.

ESSENTIAL SKILLS OF SPEECH MAKING

1. Choice of Subject
2. Choice of Thought
3. Choice of Material
4. Organization of Material
5. Use of Language
6. Projection to the Audience
7. Control of Bodily Activity
8. Rhythm
9. Pronunciation
10. Voice Control
11. Audience Response*

ESSENTIAL SKILLS OF READING ALOUD

1. Choice of Material
2. Arrangement of Material
3. Projection of Thought
4. Projection of Emotion
5. Control of Bodily Activity

6. Rhythm
7. Pronunciation
8. Voice Control
9. Audience Response*

*Reaction of the listener to the speech (or reading) and the speaker as a whole

It is clear that the *basic processes* include the more general basic habits of everyday informal speaking. The *essential skills* include the more formal specialized methods and techniques of speaking in public. Speakers and speaking performances may be analyzed in terms of these basic processes and essential skills. Principles and habits may be conveniently classified under them. Instruction in each may proceed systematically as it relates to the total speaking act.

Principles involved in teaching special types of speaking performance, such as public speaking, debate, and interpretative reading are founded upon all or some of these basic processes and essential skills with greater and more specialized emphasis given to some than others. These basic processes and essential skills are the core around which the teaching of speech fundamentals is built.

10. What should be the aims, goals, and objectives of the teaching method?

The aims and objectives of the Fundamentals course should vary with the type of course and the type of students enrolled. Certain general aims of a first course in speech training as well as a complete speech program may be stated as follows:—

a. To set up correct standards of good speech, directly or indirectly, as related to personal culture and individual achievement in speaking performance.

b. To give the student understanding of and a correct attitude toward the speaking situation.

c. To give him insight into his own speech habits and the speech habits of others, to the extent that he is aware of how he and his fellows speak.

d. To discover the speech inadequacies and deficiencies of the student and by a process of re-education redirect the functioning of his mechanism through a series of progressive speaking experiences.

e. To stimulate creative and artistic achievement in speaking performance as far as the talent of the individual student will permit.

Based on my own experience and research, it is my opinion that the following specific objectives must be set up for accomplishment in a Fundamentals course when large numbers of unselected cases are considered.

a. To train the student to organize his material *for the audience* to which he is speaking as a basis for improving their comprehension and retention of his thesis or central thought. Principles of *Choice of Thought* and *Choice of Material* should be integrated with the development of skill in this function.

b. To develop in the student ability to project his thought to his audience in a stimulating manner. This includes the development of a wholesome, positive, dynamic attitude on the part of the speaker, the development of "a lively sense of communication" in which he talks *with* his audience, not *at* them, and the development of an ability to interpret the "inner, deeper, richer meanings" of his thought, so that he secures an instantaneous appreciation of these meanings by his audience in the form of an empathic response.

c. To develop in the student a dominant control of the functioning of his bodily mechanism in the speaking situation so that he is at ease, his behavior is natural, and his appearance pleasing,

with overt bodily action an outgrowth of and an accompaniment of his thought, thereby effecting a unified visual and auditory stimulus. This does not mean that he must learn to use gestures of a certain type in a certain stereotyped way. It means that he develops poise, is free from bodily mannerisms, tensions, and inhibitions, and is able when stimulated by the situation to exhibit freely that bodily behavior which is a natural accompaniment of his thought with a purposeful exaggeration of certain elements of the pattern when and as he desires. The accomplishment of this aim involves the elimination of inhibitions, fears, and phobias, and the improvement of the adjustment of the student to the speaking situation. By skillful handling of assignments and situations, this aim may be best approached through integration with the above-mentioned functions and approached specifically later.

d. To develop in the student the ability to objectively control his voice, the pitch, quality, intensity, and duration of its tones to make more certain the comprehension and appreciation by the audience of the broadest and subtlest aspects of his thought. This does not mean that he must be a specialist in abdominal breathing; neither does it mean that he must be a vocal gymnast. It means that he can use his vocal instrument as he wishes and as the occasion demands.

e. To develop the personal qualities of the student as a speaker and his ability to adapt himself and his performance to the immediate speaking situation so that the general effect of his performance is pleasing to the audience.

These special aims define the content around which the course should be built. They are based on group needs and may

be approached best by the group method.

Individual differences make it imperative that certain students must receive individual instruction in other aspects of the speech act as well. Thus, the following aims must be added for certain individuals or groups of students, a majority of whom present inadequacies in the processes mentioned. If students are grouped in terms of needs and abilities, these aims become primary.

a. To develop adequacy in the process of *Articulation* so that the speech sounds are made correctly, accurately, and fluently in connected discourse.

b. To develop adequacy in voice so that extreme deviations in the attributes of voice, quality, pitch, intensity, and duration are eliminated.

Adequacy in other processes and essentials may be developed coordinate with those just mentioned and may be attacked specifically when the goals indicated have been reached by the group.

11. What order of presentation of course content is best?

Order of presentation of course content should be based on the needs and abilities of the group to be taught. Probable group needs as indicated by my own research and the philosophy of teaching already expressed support the following general recommendations relative to order of presentation of course content:

- a. Organization of Material
- b. Projection to the Audience
- c. Control of Bodily Activity
- d. Voice Control
- e. Personal factors in control of Audience Response.

The assignments in each case should be based on progressive speaking experiences devised primarily to develop each function in the order listed. Other attributes may be included indirectly by

control of methods of preparation and types of performance.

Disorders of the process of *Articulation*, the process of *Phonation*, the process of *Formulation of Thought*, and the process of *Adjustment to the Speaking Situation* should be handled clinically coordinate with and in addition to the above.

The above order of presentation induces progress in each and all succeeding attributes by progress in those preceding. When the group has become adequate in one function, the next should form the primary objective of a series of assignments but based on and incorporating exercise of the habits developed in the previous unit.

12. What proportion of time should be spent in a consideration of speaking theory and practice?

The course should *not* be divided into units of speaking theory and practice. Such theory should be taught through participation in speaking situations. The student should be placed in direct contact with theories or principles in relation to his own needs and abilities as exhibited in actual performance.

13. How should the speech needs and abilities of the students be determined?

The speech needs and abilities of the students should be determined by individual diagnosis. Such diagnosis implies a trained observer and a valid method. The diagnosis can be no more reliable than the judgment of the teacher who makes it. Thorough training in the basic processes of speech and the essential skills of effective speaking, an unusual ability in recognizing and evaluating the severity of defects and deficiencies, and a like ability in recognizing adequacy and superiority in the same attributes is necessary. The technique of diagnosis is premised upon these conditions.

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The *method* of diagnosis to be usable must be adapted to the classroom teacher. Few principles of testing in other fields can be applied. The method may be made objective but the actual diagnosis must be subjective. Since it is a classroom method and since the instructor meets the students frequently and may correct his errors in subsequent performances, the statistical reliability of the first diagnosis is not a factor of major importance if the method is a valid one.

A testing program based on individual diagnosis serves three purposes: *first*, when large numbers of students are involved, it offers a basis for placing students into homogeneous groups according to speech needs and abilities; *second*, group tendencies and individual differences in the specific class are discovered as a basis for course organization and teaching method; *third*, the basis for making teaching specific to individual needs is provided.

The following method of diagnosis is recommended.* *First*, the student's adequacy in the processes of articulation and phonation should be checked. *Second*, his ability in speech making, and *third*, his ability in reading aloud should each be evaluated. *Fourth*, a case history including speech history, personal history and family history by use of a self-administering questionnaire, should be obtained from the student. The processes of *Formulation of Thought* and *Adjustment to the Speaking Situation* need not be checked individually, since inadequacies in the former are not common at the college freshman level while inadequacies in the latter are almost universal. They are, nevertheless, included generally elsewhere in the

diagnosis. Students evidencing severe disorders in these processes, as noted elsewhere, may be tested specifically at a subsequent time.

Tests of intelligence, general information, training in English, silent reading comprehension, hearing acuity, speech sound discrimination, and personality adjustment are not recommended for general use in the diagnostic program. They need be used only as a basis for further analysis of special problem cases.

The teacher in making the diagnosis should, first, record an itemized description of each performance in terms of crucial items and, second, he should evaluate the degree of excellence on each item by use of a rating scale.

For the purpose of diagnosing the processes of *Articulation* and *Phonation*, I have prepared a series of short, simple paragraphs based on the vocabulary of college freshmen which contain certain sounds known to give difficulty, which are samples of normal speech, and which may be read at sight by the average student in approximately three minutes. Each student is asked to read a series of these paragraphs to his class.

During this performance, the teacher makes a diagnosis of the process of *Articulation*. He notes specifically: organic malformations of teeth, tongue, lips, palates, face muscles; disorders of rhythm, such as stuttering, jerky, hesitant, uneven utterance; disorders of sound formation, such as general oral inaccuracy, inactivity of the articulators, incorrect formation of the consonants and vowels; and foreign intonation and dialect. Based on this description, he rates the student on this process, using a numerical scale from 1 to 7 as follows: 1. inferior, 2. very poor, 3. poor, 4. adequate, 5. good, 6. very good, 7. superior.

During this same performance, he also makes a diagnosis of the process of

*For complete diagnostic method, materials and forms see *Speech Handbook* (Revised Edition) by Harry G. Barnes, published by Prentice-Hall, Inc., New York.

Phonation. He notes: organic defects, such as malformation of the cavities, cavity obstructions, chronic inflammations; disorders of pitch, such as abnormally high or low pitch, lack of pitch variation, pitch patterns, rising and falling inflections; disorders of quality, such as unpleasantness, inconsistencies in tone production, inexpressiveness; disorders of intensity, such as abnormally loud or weak voices, intensity patterns, lack of variability in intensity; disorders of duration, classified as staccato, perseverated, monotonous. A rating on this process by use of the scale mentioned above is assigned.

The second part of the diagnosis should consist of a speech by the student on a subject of his own choosing prepared by him without specific instruction. A time limit of two to three minutes should be fixed. The speech should be presented to a small audience of fellow students. The teacher by use of the previously mentioned rating scale, makes an evaluation of the performance on each of the essential skills of speech making (See question 9 above). The sum of the itemized ratings gives a rough but valid index of the speaker's achievement and general ability in speech making (Excellent, Good, Average, Poor) in accordance with theoretical norms.

The third part of the diagnosis consists of the reading from the printed page by the student of a poem or series of poems selected and prepared by him. A time limit of two to three minutes should be fixed. The same method of evaluation as just mentioned is used except that the ratings are made on the essential skills of reading aloud (See question 9 above).

The case history may be obtained in twenty to thirty minutes by use of a specifically prepared information blank.

To this may be added the I. Q. or percentile rank of each student if such is available.

A study of each individual's complete record and a summary of the records of the group will clearly indicate the individual and group background and training, their speech needs and abilities, as well as their probable level of achievement. A systematic basis for course content and procedure is thus provided. Teaching can thus proceed in terms of the maximum benefits to the greatest number as well as be made specific to individual needs.

14. Should students, when possible, be grouped for purposes of instruction in terms of speech needs and abilities?

When possible, students should be grouped in terms of needs and abilities for purposes of instruction. Teaching can thus be made more specific in terms of the individual as well as the group. Adequacy in the *basic* processes of speech is the basis for grouping. Students *inadequate* in the processes of *Articulation* and *Phonation* should be placed in classes where improvement in these functions can be made the major consideration. Students *adequate* in these functions should be placed in graded sections with *speech making* the major consideration. With a large number of students and a large teaching staff, this two-fold division can be made more refined within each category. When grouping is not possible, the principle should operate in the ordinary class so that each student through individualized instruction is allowed to work at his own level.

15. What about the length of the course and the size of the classes?

The local situation is a primary consideration in answering this question. In general, classes should range from

12 to 15 in number. This number will give an adequate audience situation and make possible a daily short performance with time for an adequate handling of the assignment. The course should cover at least a school year to allow adequate time for maturation. Short and concentrated courses are less conducive to effective teaching than those of longer duration with less frequent meetings.

16. Should the whole or part method of instruction be used?

The whole method should be used. Assignments should be planned to develop special or refined skills in relation to the whole. The acquisition of refined skills should follow the acquisition of gross skills. The greater the maturation and insight of the student, the more attention may be paid to refined activity as a part of the total process. The student must be able to absorb the special skills emphasized and make them his own. With the part method as usually defined, too much emphasis is placed on details, resulting in artificiality.

17. How much time should be devoted to the study of a textbook and collateral readings?

Textbook assignments and collateral readings should be reduced to a minimum and supplement classroom speaking experience. When needed information and illustrative material cannot be adequately and conveniently included in the actual assignment, textbook and collateral readings may be used. Discussion and demonstration by the teacher can be more effective as a teaching device than textbook reading.

The fundamentals text, which treats all the basic processes and essential skills of effective speech adequately and practically and which is adaptable to group differences and individual needs, is hard to find. To select collateral

readings from many standard fundamentals books may insure a more adequate treatment of all the fundamentals.

18. How much anatomy and physiology should be taught?

Instruction in the anatomy and physiology of speech can well be omitted from the Fundamentals course except when insight into the functioning of the mechanism is necessary in attacking the specific problem. Stutterers, students with articulatory and voice defects, and those students who are severely maladjusted to the speaking situation may profit specifically from such knowledge.

At the most, general instruction in anatomy and physiology should be limited to the barest functional considerations.

19. How much phonetics should be taught?

The needs of the individual student as well as the needs of his class will determine how much phonetics should be taught. Improvement in speech sound formation and pronunciation is based on hearing specific speech sounds and hearing differences between sounds. Use of the phonetic alphabet facilitates such instruction. Knowledge of the exact method of forming each sound is not essential and the time spent in such instruction may not be justified. For most cases such knowledge is not necessary for improvement to result. The stimulus (hearing) method facilitates improvement more rapidly in most cases presenting functional disorders of articulation. Most disorders of *Articulation* at the college level are functional.

The speech sounds most frequently made incorrectly are:

[s]	[z]	[t]	[d]	[m]	[n]	[ŋ]
[m]	[w]	[t]	[d]		[a]	[ɔ]
[θ]	[ð]	[f]	[v]		[ar]	[ju]
[ʃ]	[ʒ]	[r]	[l]		[av]	[ɜ]

Only a limited knowledge of the phonetic alphabet is thus essential to carry on a program of instruction in terms of group needs. Other group problems of sound formation may be classified as oral inaccuracy. A knowledge of phonetics by the student is not necessary to attack this problem.

20. What proportion of time should be devoted to public speaking, interpretative reading, impersonation, debating, forms of public address, pantomime, acting?

In the *Fundamentals course* these specialized forms of speaking activity should be included only as devices for teaching the fundamentals of speech. The development of excellence in any one should not be the immediate goal. The kind of activity most useful as a teaching device will vary with the needs and abilities of the students as well as the specific process or attribute involved. The development of facility in speaking to an audience demands a wide and varied experience in all types of speaking activity.

Speech making should form the backbone of the course. As a type of activity it is more closely related to every day speech. As a form of speaking activity for large numbers of students it is likely to be more useful in the future. It incorporates more of the general fundamentals in one type of performance than any of the other forms. Since it is more closely related to group discussion and conversation, which are every day speaking activities, the possibility for transfer is greater.

21. Are long and infrequent speeches more conducive to learning than short and frequent speeches?

Initially, short and frequent speeches are more conducive to progress by the

majority of students than long and infrequent speeches. As skill develops, speeches should become longer. They should not become less frequent, however. Division of classes and special speaking situations should be devised to make this possible.

22. Should speech content receive greater emphasis than form?

Initially, at least, and more generally, speech form should receive more emphasis than content. It is sufficient early in the training of the speaker that content be more or less interesting, that it arise from a background with which the student is intimately familiar, and that it be relevant and comprehensible. Given freedom of choice, the average student in the *Fundamentals course* uses such material. The problem is to teach the student what to do with the material he has in order to improve comprehension and retention by his listeners. I make the assumption that in years hence he will have ideas, facts, theories, and opinions which arise from his own field of endeavor and that factors in the immediate situation will determine their selection if he chooses to speak. If he has been taught the value of certain types of materials and how to use them to insure interest, comprehension, and retention, all will be well. Too much emphasis on content initially may retard progress in the solution of the problems at hand.

23. How much time should be spent in the study of selected great speeches?

The amount of time spent in the study of selected great speeches depends upon the degree of maturation of the student, his talent, and the amount of time available in the course. Such speeches should be used as illustrative material rather than as models.

For the average student in the Fundamentals course much more can be accomplished through study of short speeches of the type the student has an opportunity to make. Occasionally, carefully selected excerpts from some great speeches may be used if the principles to be illustrated are carefully annotated. It is my opinion that principles can better be illustrated by the preparation for purposes of demonstration of an original series of speeches developing progressively the principles of speech composition. These speeches should be printed for study with annotations. They should be recorded on phonograph records so that the student can study the spoken as well as the printed version. Accompanying assignments should stimulate not the copying of the style but the incorporation of the principle illustrated in the succeeding performances of the student.

24. What about so-called drill and exercise and transfer of training?

I doubt the value of drill and exercise as an effective teaching device as usually practiced in the speech classroom. To be effective, drill and exercise must take place in the total speaking situation. Remedial work makes necessary the use of drill and exercise but only as a device to secure insight. The effect of remedial procedures is measured in terms of the total speaking situation. By teaching in terms of the total speaking situation, the transfer gap is thus reduced or eliminated. This point-of-view calls for the scrapping of much of the drill material already available. The time has come for us to face this problem systematically and creatively.

25. How much time should be devoted to individual criticism? When should it occur and what are the best methods?

With certain types of students who present certain types of problems, individual criticism as usually practiced should be avoided at least early in the course. By careful control of assignments, the learning curve can be made to accelerate more rapidly without it. More can be accomplished up to a certain point by demonstration, stimulation, and experience in controlled situations which force the acquisition of certain habits and which force the elimination of others than by the usual method. Insight and standards of performance can be more effectively developed by this method. By eliminating time devoted to individual discussion of each performance, more students may speak more frequently.

Individual criticism becomes more necessary as the student develops skill in performance. With the more effective speakers this method is essential to their progress.

Students should not be allowed to criticize other students except by use perhaps of the diagnostic blank. This method should be used only occasionally and should be a teaching device for both speaker and listener.

The philosophy of criticism which is based on calling attention to bad habits in my judgment is educationally unsound. Criticism should call attention to and emphasize the good response rather than the bad. Standards are thus more effectively developed, good habits become established more firmly, confidence grows with a sense of achievement, and a desire to speak minimizes imperfections, which after all are only relative.

26. How may achievement in speaking performance be evaluated?

Achievement in speaking performance may be described quite objectively by use of the method of diagnosis outlined

above. For example, I found over a period of several years that *large numbers* of college freshmen in a first performance in *speech making* at the start of the course *each year* averaged about 42 (*low average* in effectiveness) with a standard deviation of 5+. The scores of about two-thirds of the speakers thus ranged from 37 to 47, high *Poor* to high *Average* in effectiveness. The theoretical norms used were: Below 39, *Poor*; 39-49, *Average*; 50-60, *Good*; Above 60, *Excellent*.

At the end of the semester with a new audience and a new scorer the average score in speech making increased to approximately 47 with a standard deviation of about 4. Thus after one semester of instruction about two-thirds of the speakers scored from 43 to 51, low *Average* to low *Good*. This increase of 5 in the average score with a decrease in the variability of the group (shown by a smaller standard deviation) indicated as I observed it, real individual and group improvement.

The extent of improvement in speech making during the second semester was less than that for the first semester. The average score at the end of the second semester was about 50 with a standard deviation less than 4. Hence, at the end of the course, about two-thirds of the speakers scored from near 47 to 54, high *Average* to low *Good*.

I digress to comment that I have observed that students, when properly taught, improve rapidly in speech making up to a point where native ability and the nature of their background become factors in their progress. Unfortunately for many, their optimum is reached early. Much further progress for some is not possible in spite of the "old college try." Furthermore, the more improvement, the more the teaching must be individualized. It must become

more critical and hence, more time consuming. Otherwise the learning curve after rapid initial improvement reaches a plateau from which it does not easily recover, if ever. But one never knows when the ground work has been laid for "top" performances in later years. Need it be emphasized, that this is the real goal of the instruction?

Returning from the digression—the record of scores in speech making, as presented above, would look about as follows:

	Average Score	Range $\frac{2}{3}$ Scores
First speech	42 \pm 5+	37 — 47
End first semester	47 \pm 4	43 — 51
End second semester	50 \pm 3+	47 — 53

Thus, for several years, from the start of the first semester to the end of the second semester, the level of ability of groups of hundreds of unselected students was raised from a low *Average* range to a low *Good* range in speech making and the variability within the groups reduced as well. Incidentally, the Deans of the various colleges involved were greatly pleased with the objectivity of the approach and were impressed with the evidence of the improvement of large numbers of students which to them meant effective teaching.

Of even greater importance, the use of the objective method of describing student achievement in detail has a marked motivating and challenging effect. It has these advantages:

1. The student is able to compare specifically his later performances with his earlier ones.
2. He is able to compare his scores with the average and with the range of his group as he and they progress.
3. He is able to compare his scores

with norms based on a scale of excellence.

As a result, the student approaches the necessity for growth and development in effectiveness in speaking with a sense of direction and a drive to achieve more highly. This sense of direction and the drive to achieve is characteristic of those who *know where they are going, want to get there and do*. This, I may add, is dynamic teaching.

For a given student's development to be normal, he should keep pace with the achievement of his group. That is, as his group progresses the magnitude of his scores and their location in the distribution of scores for the group should remain constant as compared to his starting score.

It should be emphasized that the rat-

ings of a trained teacher of speech using the method outlined above will be valid in the evaluation of the student's achievement in speaking performance as he progresses.

27. What is the best method of determining the student's grasp of theory?

From endeavors to construct several types of tests, essay, objective, and both in combination, I have come to the conclusion that the case method offers the greatest possibility for satisfactorily testing grasp of theory. By this method, the student is confronted with problematic situations in which he must exercise judgment as to the application of specific principles. This method most closely approximates reality. Such a test offers possibilities of standardization.

A SELECTED BIBLIOGRAPHY ON THE "FIRST COURSE"

Donald E. Hargis

THE Committee on Problems in Undergraduate Study of the Speech Association of America is engaged in an investigation of the "first course" in speech in colleges and universities. The objective is to answer the questions: What is the course? What are its aims? What is its content? How is it taught? And what do students receive from it? This bibliography was compiled to serve as a guide in planning the study and as a check in evaluating the results. At the same time, it is of interest to those who are concerned with assessing their own first courses.

The bibliography was drawn from the common sources, the speech journals, and lists of theses. Certain articles were excluded, although material in them related to this problem, because the emphasis was on the broader aspects of speech such as the speech major or the speech curriculum and the first course was mentioned only incidentally. It should be noted that fourteen of the articles were published before 1930 and that eight are descriptive of specific courses at given institutions. Twenty make a subjective and philosophic approach to the evaluation of the course, while ten deal with limited aspects of teaching methods. All of the features of the problem in which the Committee is interested are explored in only three studies, numbers twenty-four, thirty-

nine, and fifty. However, the articles do provide an overview of the thinking in the area of the first course.

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SPEECH AND GRADES: A REQUEST FOR FURTHER RESEARCH

Frank B. Davis

HERE comes a time in the life of every speech teacher when some colleague will comment, perhaps in jest or perhaps not, "Oh, speech is a snap. Look at your grade curve"; or "anyone can pass a speech course"; or "your standards are lower than ours. Look at your scarcity of failures." The speech teacher may bristle a bit, come back with a crack, but evidently does no investigation on the matter to determine if the accusation is true, and, if so, why. This paper is a result of considerable thought and some investigation; its plea is for further research on the problems.

One of the first problems that needs to be considered in the research on speech and grades is that of the philosophy back of the undergraduate courses in a speech department. (Most of my thinking has been based on the public-address, public-speaking courses.) To oversimplify the problem might be to say there are two basic ideas prevalent: to teach speech or to teach students. The former goes into content and delivery—what to say and how to say it; the latter is concerned with the student and his individual problems and the establishment of a student-teacher rapport to attack the student's difficulties. One speech teacher phrased it, "Maybe I am a radical, educationally speaking. I am positive, however, that I am more interested in teaching a student where he is than teaching subject matter for the sake of grades."

Whatever the philosophy of a department, one of the first bits of research needed is to determine how well the philosophy is carried out within a given department. At Alabama Polytechnic Institute considerable effort is made to hold to a given philosophy of what we want to do in any multiple-section course. In the beginning public speaking course, for example, all instructors follow a broad course outline with stated objectives; all use a grade sheet to be handed the student after each speech even though not all instructors use exactly the same evaluation sheet. All sections use recorders and all students hear themselves give at least two speeches; all students see the same films. In addition, the staff meets to discuss the course and its problems at least once each quarter. Yet, we do not teach exactly the same course, nor do we grade exactly the same. After listening to ten speeches the staff will vary in its evaluation; nevertheless, an effort is made to be consistent in the matter of course content and grades within the department. Other institutions give departmental tests, have final speeches graded by all instructors as means of keeping a consistent standard; other institutions make no effort to coordinate instruction or instructors.

Another area requiring research is that of comparisons of standards, grades, and methods of instruction within a given institution. It is the policy of many institutions to have the registrar's office bring out a grade sheet showing the grades issued by every department

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on the campus. Thus comparisons can easily be made to the university or college average, to the school or division

average, and to the other departments. For example, the following statistics are of significance:

(1) Nine universities and colleges were contacted concerning the comparison of speech department grades with the institutional averages. The results show that during one school year:

- 8 of the 9 speech depts. gave a smaller percentage of A grades than the institutional avg.
- 9 of the 9 speech depts. gave a higher percentage of B grades than the institutional avg.
- 8 of the 9 speech depts. gave a higher percentage of C grades than the institutional avg.
- 8 of the 9 speech depts. gave a smaller percentage of D grades than the institutional avg.
- 7 of the 9 speech depts. gave a smaller percentage of F grades than the institutional avg.

(2) At one institution where there are 47 separate grade-giving departments, the speech grades for one quarter ranked as follows:

- 38th out of 47 in number of A's given—under the median
- 18th out of 47 in number of B's given—over the median
- 1st out of 47 in number of C's given—over the median
- 37th out of 47 in number of D's given—under the median
- 32nd out of 47 in number of F's given—under the median

What do these statistics mean? In the first place, they do not, of course, cover a sufficient number of institutions for the conclusion to be drawn that in speech fewer A's, D's and F's are given and more B's and C's; but if research should prove that to be the case, can we then say that speech courses are easy? The statistician might well spend his time more valuably gathering material comparing the speech grades with the

other grades of the individual. How does the speech major do when he takes courses outside the department? How about those students who take a speech course because it is required in their fields? How about those who elect speech courses? Recently I taught two courses during a fall quarter—one a senior elective, the other a sophomore required. Statistically results were as follows:

Senior elective:

- The speech grade was lower than 5 student averages for the quarter
- The speech grade was higher than 3 student averages for the quarter
- The speech grade was the same as 1 student averages for the quarter

Sophomore required:

- The speech grade was lower than 10 student averages for the quarter
- The speech grade was higher than 11 student averages for the quarter
- The speech grade was the same as 1 student averages for the quarter

Total:

- Speech grade was lower than 15 student averages for the quarter
- Speech grade was higher than 14 student averages for the quarter
- Speech grade was same as 2 student averages for the quarter

One of the few instances of research in this area has been done by Ernestine Heard Jensen, whose M.A. thesis is, "The Grades of Louisiana State University Students Enrolled in Speech, 1947-48." One of her significant conclusions is the fact that, "The discrepancy between the grades a student receives in

speech and those he receives in other courses appears so slight as to be inconsequential."

In addition to studying standards and grades within departments and institutions, there is probably a place for consideration or comparison of these items between institutions. The American As-

sociation of Universities and Colleges, and the various regional accrediting associations have set certain standards for their members to maintain; professional organizations set comparable standards for doctors, dentists, engineers. However, we have no such evaluating or standardization agency in the field of speech. At times, when a department head is called on to evaluate a transcript for a student transferring from another institution, there is need for the knowledge of what materials, facts, or experiences were covered in a course with, say, the general title of "Fundamentals of Speech." (Catalog descriptions are seldom detailed or sufficiently accurate.) Also what about the grade standards and curve in the school where a student took a course? Is a straight "A" average from East River Bend Junior College and one from Gigantic University of equal value? Here is another area of unanswered questions.

Let us assume for the moment that sound research reveals that speech grades are generally higher than the institutional average. Then the researcher will want to look into the causes of that situation. One statement which will surely be made is something to the effect that speech skill has been practiced by the student longer and more frequently than has the skill of working problems in mathematics or in writing themes. He may or may not have had formal speech instruction in the past, but at least the student is considerably more at home in the skill acquired through years of experience.

At many state-supported institutions the entrance requirement is merely a high school diploma. Thus the freshman class may have non-college caliber people. What courses will they take? Under what departments do they come?—English, mathematics, history. And they are

generally the departments whose grade curves swell the F and D columns. One Speech department head comments: "we find that the elective basis of the first year has taken out most of the poorer students, and we have a higher percentage of A's and B's than would otherwise be true." At Auburn, for example, during the fall quarter of 1952-1953, 87.3 per cent of students in speech were sophomores or above (we get a few third-quarter freshmen) and 53.7 per cent juniors or above. So why should speech take any slurring remarks from the English department which fails students by the hundreds, especially first and second quarter freshmen.

Another point research will undoubtedly bear out is the fact that speech courses are elected by a large percentage of the students. The student for some reason—because he feels he needs the course, because it is interesting, or because he has heard it is easy to pass—decides to take speech as one of his extra or elective courses. Those in the course who are majoring or minoring in speech will generally do good work—at least they will be interested and trying; then if the majority of the remaining enrollment has elected of their own volition and interest to take the course, certainly the grade curve is not likely to be low.

How about motivation? It may be hard to study or put down statistically, but even a casual observer will realize that students in many of the speech courses are well motivated. Speaking is an art, a skill, wherein the students are in direct competition not only with the instructor's idea of perfection but with the other members of the class. Dean McBurney phrased the idea: "The very fact that they have to make periodic public appearances keeps them on their toes." Add to this the fact that following the

student appearance comments are made by the teacher on the speech and in many cases there is discussion by the class. Pride, the knowledge of a job well done, acceptance of ideas—all contribute heavily to motivating the student in speech.

The prospective researcher should consider the teaching too. In some departments the inexperienced teaching-fellows supply considerable instruction.—(How prevalent is that practice in our fields?) Speech teachers are trained in communication; even in a lecture course the speech teacher will surely present his ideas in a clear, well-organized, logical manner with sufficient force and technique to keep even the back row awake and interested. Speech is, in many of its aspects, a personalized field—classes are small, the teacher knows his students by name and works *with* them as individuals on whatever problems they face. Still another item in the matter of the instruction given is the use of visual aids. Few if any fields have at their disposal such a variety of valuable aids—films, models, records, recorders.

And finally—the speech teacher does not, I believe, have the tradition of failing students. Few speech instructors feel that to prove their merit as instructors they must point with pride to the numbers they have in the D or F columns. (Is a tough teacher necessarily a “good” teacher? Does a “tough” teacher always have many failures?) Most of us will agree with the idea as expressed by L. S. Winch: “We believe that our students should be taught efficiently enough so that they do not fail the course. The personalized instruction we try to give our students in speech should enable them to do better work than they do in courses where material is surely *offered* for the student to use how and if he chooses.”

However, there are reasons for the speech grade curve being as it is—or may be—of which we may not be proud, which we should consider and perhaps hold in check. Speech, as has been said, tends to be a personalized field. The teacher knows that Joe is working hard and by virtue of this knowledge and a personal acquaintanceship Joe's grade may be affected. On the same point the researcher, if psychologically bent, may discover that some speech teachers, realizing the need for developing self-confidence in students, may tend to offer encouragement by a generosity in grades, especially at the beginning of the course, that would not be justified by a cold, scientific, hard-headed evaluation of the performance. Others of us may be carried too far in our appreciation of obvious improvement and accord it a higher reward than is actually called for.

Finally, and perhaps even more important, what of our standards? Are they too low—should speech be any easier or harder to pass than physics, calculus, or music appreciation? Should an “A” product be a Stevenson or Churchill or merely an undergraduate who can turn out well-prepared, well-organized, and well-delivered ideas? Do we in our public address courses sometimes slight the English language, pronunciation, etc.; do we accept *Reader's Digest* speeches? Is it better for the student to have an idea and say *idear*, or to say *idea* and not have one?

Thus are posed some questions in relation to speech and grades. Basically they seem to be lodged in standards and comparisons between institutions, between departments within an institution, between instructors within a department, but perhaps most important is the comparison of grades of the individual student. Is he getting value, and if so, how should it be rewarded?

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BIBLIOGRAPHY OF DRAMATICS IN THE ELEMENTARY SCHOOL

Jean Ervin

IN November, 1907, Mark Twain in addressing an audience whom he had invited to see the presentation of *The Prince and the Pauper* by the Children's Educational Theatre in New York City, said that he hoped the time would come when children's theatre would be part of every public school in the land.¹ Twain's wish may be fulfilled, for in recent years marked interest has been shown in dramatics for children. Reasons for the growing interest are: 1. dramatics is the teacher's tool for effective presentation of information about family life, holidays, health, democracy, and customs; 2. through dramatics the child participates in recreation, develops imagination, experiences emotional release, loses self-consciousness, and gains poise; 3. the slow reader, the child handicapped in speech, and the emotionally disturbed child receive therapeutic benefits from participation in creative dramatics.

In this bibliography the classroom teacher will find a variety of references. These include: comments on the value of dramatics for the elementary school child; techniques and procedures for using dramatics with the child; plays appropriate for the elementary grades; discussions of how children learn through drama; suggestions for plan-

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THE DEVELOPMENT OF STATE HIGH SCHOOL SPEECH LEAGUES

Paul A. Carmack

ONE of the features of the speech work done in the nation's high schools has been a half century of planning and revision of contest and festival standards. This search for better educational goals and performances has moved in the direction of setting up state organizations responsible for a clearing house type of service to student and teacher. The state speech league, which is found in 42 states, has the double purpose of management of high school speaking events and a research for improvement of student efforts.

Many of the high school speech events evolved from the extracurricular activities of the secondary school academies. These academies reached the peak of their growth in the second half of the 19th century. School time and teaching were directed toward the preparation of the student participants in speech programs attended by proud parents, relatives, and school patrons. In many communities where the school and the church were community meeting places, local culture often centered in the activities held at the school building. Students prepared and delivered orations and a variety of declamations and speeches. They gave monologues, dialogues, and recitations for regularly scheduled programs and for special occasions such as holiday observances, memorials, and dedications. One act plays or play cuttings were presented with all

degrees of proficiency. Their performances served the double purpose of augmenting a scanty offering of public programs in the community and of giving the fledgling speaker and performer an opportunity to "say a piece," elocute, orate, declaim, debate, or act out a part.

In many localities, the parents or elders produced similar speaking events which served as examples or models for imitation by beginners. Debate was a part of these adult produced programs and the elders were very active in their participation in argumentation. An evening of forensics on either a humorous or serious topic would engage many community audiences for a lengthy forum.

The one room school and other elementary schools had their counterparts in "Friday afternoon exercises" and holiday observance programs. The colleges had their literary societies with extensive programs of student speech activities.

The academies, usually private or tuition schools, died of their own success. The three (or four) year course of study was regarded as giving such a desirable education that all parents wanted their children to have access to this cultural and social advantage. This desire, on the part of the parents who could not afford the academy tuition and expenses, helped create the free high school which adopted the academy's course of study, activities, and organization. It marked a step in the change from an aristocratic to a demo-

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cratic plan for public education. It came at a time when coeducation was beginning. The "masses" were now to receive the education designed for the "classes." It was inclined toward the liberal arts and influenced by college entrance requirements.

The courses taught in the academies which dealt with speech-related subject matter included declamation, extemporaneous speaking, logic, English pronunciation, reading, and rhetoric. Such course offerings were reported to the Regents of the University of New York in 1837, by the academies in that state. But most speech offerings, in the average academy, were limited to the abilities and efforts of two to four teachers.

The high schools spread rapidly in the period after the Civil War and by 1890 most of secondary education was conducted in the public high schools. Student participation in speech activities increased with enlarged enrollment and began to take on some standardization of method, teaching, and administration. Speech leagues (usually forensic) were formed including those schools which voluntarily agreed to hold inter-school and league contests. This movement grew to proportions which finally called for state organization in order to make for a standardized procedure.

In 1895, W. H. Schultz founded the state high school speech league, now known as the Wisconsin High School Forensic Association. Fifty-seven years later in the school year of 1952-53, individual high school students in Wisconsin numbering 4,386 entrants from 413 schools took part in WHSFA league contests. In the state finals contests of that school year, 733 individuals represented 280 Wisconsin high schools. The league was reorganized into its present form in 1925. In this respect it was second to the Oklahoma High School

League which was reorganized in 1921. Coincident with such revision of the Wisconsin administration, the National Forensic League was originated by Bruno Jacob of Ripon College in the same state in 1925. The N. F. L. still retains the chief features of the founding organization and operation. It sponsors an annual national contest for the state winners of its member schools.

Ten year after the Wisconsin impetus, Georgia organized state high school activities under the leadership of Joe Stewart of the University of Georgia in 1905. At present *all* activities in the state high schools are managed by the Georgia High School Association.

Other pioneers in state speech leagues formation were Iowa in 1906, Oregon in 1907, North Dakota in 1909, and both Kansas and Texas in 1910. This period parallels the creation of the two collegiate debate honorary fraternities of Delta Sigma Rho (1906) and Tau Kappa Alpha (1908).

Many collegiate social fraternities of the 1840's and 1850's had begun as debating societies, similar in purpose to the literary societies of later years. The "social" fraternities of today seem unaware of their founders' original literary purposes.

After 1910, the time pattern until 1928 shows the following sequence of state league initial organization:

Year	No. of States
1912	1
1913	4
1914	2
1916	2
1917	1
1919	2
1920	1
1923	1
1925	2
1926	1
1927	1
1928	2

No new leagues were then formed until 1940 when the speech activities of Illinois were placed under the management of the Illinois High School Association. New Mexico organized in 1946, after the World War II travel restrictions were eliminated. This league is sponsored by the University of New Mexico Speech Department headed by Wayne C. Eubank. Recently the New York State High School Forensic League has been organized, the director being Mrs. Elnora Carrino, of New York State Teachers College at Albany. The newest league is the Rhode Island High School Forensic League conducted by the University of Rhode Island. Much of the managerial work is done by the director of forensics, the incumbent in this post being John A. Oostendorp. The league is jointly sponsored by the College of Arts and Sciences, Department of English and the University Admissions Office.

Plans are under way to combine six leagues in California into fewer or possibly one state group. New York state is planning further reorganization or consolidation of their several state groups. At least three new states contemplate an organization effort, two state leagues are dormant, and no report was received from a third. In all, 39 of 42 state leagues are active at the present.

After several years of operation the earlier state leagues found it was necessary to reorganize and improve their form of management. Five states made such changes in the 1920's, four in the 1930's, ten in the 1940's, and three leagues were reorganized in 1950.

The most common type of sponsorship is under the auspices of the Extension Division of a state university with 16 states so reporting. In 5 states, the state university is the sponsor, 2 of which place the responsibility in a

speech department. In Washington, the management is under the leadership of the office of the State Superintendent of Public Instruction. The member high schools manage 2 state leagues and a "state speech association" handles the work in 4 states. Four states have "independent" league management and four have a state organization which handles all high school activities such as speech, music, athletics, and many types of interschool competitions, festivals and meets.

In 11 states, the founding impetus was furnished by a strong individual leader who took the initiative. A. Craig Baird founded the Maine league in 1914, while he was at Bates College. It is headed at present by Brooks Quimby of Bates. State universities or colleges started 10 of the leagues. In Utah and Tennessee several colleges cooperated. High school principals founded the Idaho and Kansas groups. Four leagues were initiated by extension divisions, one by member schools, and one by a state association of teachers of speech.

The typical management, at present, finds an individual director who is charged with executing the work of the state league. He is usually chosen by and responsible to a "board of directors" (or "executive committee").

The typical state contest or festival program includes activity in:

- (1) debate
- (2) declamation
- (3) discussion
- (4) extemporaneous speech
- (5) interpretation
- (6) one-act play
- (7) oratory
- (8) radio

Other activities which are found in fewer of the state contests and events are:

- (1) after-dinner speaking
- (2) choric speech

- (3) expository speaking
- (4) monologues
- (5) pantomime
- (6) peace oratory
- (7) story telling
- (8) student legislatures
- (9) television

Forms of financial support are:

A. Fees

- (1) Member school fees which range from \$2.00 to \$30.00.
- (2) Individual participant fees—\$.50 to \$2.00. (This may be charged as an annual fee or for each separate contest in which the student participates.)
- (3) By separate events, such as a \$15.00 entry in drama, \$20.00 for debate, etc., to \$2.00 per event entered.
- (4) Rates according to size of school enrollment as in Texas where the range is from \$1.00 to \$30.00 per school.
- (5) No state fees are charged in 7 states.

Financial Sponsors

- (1) Expenses borne by the Extension Division or the host university.
- (2) Expenses paid by the state activities association.
- (3) The local school bears its own expenses and a prorated part of the expenses of those contests in which that school participates.

In reference to growth in the amount of participation by schools and numbers of students, 13 leagues are in a period of "increasing participation and growth"; 19 states are "normal" in comparison with previous year's enrollment totals. One state reports that it is "decreasing in membership" and one state is in the "process of reactivation."

Nineteen states report that they sponsor invitational events and tourneys during the school year and 14 of these same states also sanction events sponsored voluntarily by individual member schools, in addition to the state directed calendar of events. Twenty-four states conduct clinics and workshops and 8 states have summer workshop programs tied into that league's program of service to schools and students.

On the basis of levels at which contests and festivals are conducted, 8 states hold district, "intermediate," and state finals in the events; 12 states hold district and state finals; 2 states have district and "intermediate" or regional contests and festivals with no state finals; 2 states have only a state final, one state *rates* participants in a state speech rally, and 2 states have no contest feature in their program. One state has the festival type events while 14 states have only the contest type of events and 14 other states have *both* the festival and the contest events.

In the state where the festival non-contest activity is found, it is the custom to regard the one-act play or drama production, interpretation of poetry, radio and television events as more appropriately presented in the festival manner than by the forensic contest plan.

Nineteen of the state leagues make an attempt to help the beginning speech teacher by "on-the-job" assistance. It is customary for state leagues to furnish materials which will aid students and schools in the preparation for the speech contest and festival participation. These are either free or are furnished at cost to the league schools. The league can pass on the saving of buying materials in large quantities and thus acts as a general purchasing agent. The National Committee on Debate Materials and Interstate Cooperation of the National University Extension Association has produced annually a supply of free materials and debate handbooks prepared under the editorship of Bower Aly of the University of Missouri. The quality of the handbook materials has helped to raise the level of high school debating.

The state speech league is a powerful influence upon the kind of speech work done in the nation's high schools, and its leadership has been accepted by most

of the active schools. Each league has been flexible in handling a speech program as befits its own state conditions and yet each has helped to standardize the speech work about as far as stand-

ardization is desirable and beneficial in training the speakers in its own state. The state high school speech league has earned the respect of educators and teachers of speech in the nation.

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THE ORAL INTERPRETER AS CREATOR

Don Geiger

MOST students of oral interpretation are probably agreed that the interpreter, like the writer whose works he performs, often "becomes a creator in his own right."¹ Yet we seem to have many different ideas of the manner in which an interpreter is also a creator. I think that our discussions of the interpreter's creativity will become clearer when we recognize that we use the term "creative" in many different ways to point to different aspects of interpretation. Consequently, in this paper, I shall analyze some of the more important uses of the term "creative," as these uses refer both to the task of reading and to the task of performing the piece of literature.

I

We sometimes hear that even the task of elucidation or criticism has its "creative" aspect. When analyzed, this often means that the elucidation is "creative" in the sense that different readers may have different but equally justifiable conceptions of the piece of literature.

Differing conceptions of five separate (though overlapping) aspects of the piece seem to be of special importance to the oral interpreter.

A. We may have different, though equally justifiable, conceptions of character.

The king's counselor, the "eldern knight" of *Sir Patrick Spens* is a good example of a character admitting of different interpretations. The king, we re-

call, wonders whom he can get "to sail this schip of mine." Then, the knight sitting at "the kings richt kne," (his position suggests his influence) speaks up to suggest Sir Patrick Spens.

The king sends a letter to Sir Patrick Spens, commanding him to a voyage in the king's service. When Sir Patrick reads the letter, tears blind his eyes. He knows that he is being sent on a dangerous mission (eventually the boat sinks and all aboard her perish) and he cries, "O who is this has don this deid,/This ill deid don to me,/To send me out this time o' the yeir."

Accepting Sir Patrick's judgment at face value, we may think of the "eldern knight" as a malicious man, hating Sir Patrick Spens and eager to take advantage of a chance to do him injury.

But at least one other interpretation is possible. The king may be planning some absolutely necessary project; in much the same spirit, then, that a loyal general might suggest to his commander the name of a daring officer, the knight counsels the king to send Spens on the expedition. According to this view, Spens's outburst is something like the daring officer's, "That blasted headquarters again! Somebody's got it in for me!" —the outburst of a man not really believing that personal malice is responsible for the order, but simply working off a little steam.

Possibly, but not inevitably, further investigation into the sources of the poem or facts about its composition may make one or another of the various possible interpretations most likely. We may discover, for example, that *Sir Pat-*

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¹Gail Boardman, *Oral Communication of Literature* (New York, 1952), p. 192.

rick Spens was written after some actual king sent off a boat-load of nobles to bring back his new bride from a foreign country. In this case, we will probably guess that the king is motivated by lust, careless of the lives both of his court-nobles and of Spens; and the knight, whether or not he feels personal animosity toward Spens, is at least willing to support the king in his selfish aims.

But we may well discover nothing in the life of the author or his times which helps us with the poem.² So far as the poem itself is concerned, I think we may conceive of the knight as either dispassionately objective or slyly malicious and ill-disposed toward Sir Patrick.

B. We may have differing conceptions of the characters' attitudes. Our understanding of the knight's character in *Sir Patrick Spens* will naturally affect our performance of his part. We will either attempt to communicate the attitudes of a wise counselor or the attitudes of a scheming villain. Our sense of character, in short, will help determine the attitudes which we "read out."

Often, however, we may be agreed on the general nature of the character who is to be portrayed and yet have legitimately different conceptions of his attitudes at a given moment in his speech or action.

For example, as we read the last lines of Matthew Arnold's *Dover Beach*, we may have different conceptions of the

speaker's attitude. Certainly, we are more nearly sure of the general character of the speaker of this poem than we are of the eldern knight; he is a melancholy, thoughtful, sensitive man, despairing of all security in his world except that which is afforded by loving personal relationships. Yet to be certain of so much does not make inevitable only one reading of the last three lines: "And we are here as on a darkling plain / Swept with confused alarms of struggle and flight, / Where ignorant armies clash by night."

There seems a range of possibilities for the reading of these lines. The lines may be read *sadly* and *helplessly*. This reading would emphasize the sense of utter loss so remorselessly emphasized a short time earlier: ". . . for the world . . . Hath really neither joy, nor love, nor light, / Nor certitude, nor peace, nor help for pain." But, on the other hand, the image itself evokes a battle-field scene of vast terror and confusion. Something of this terror might well enter into the reading. We can imagine effective readings of the lines which are quiet, slow, and sad; readings which are rapid and loud, concluding in an angry jangle of sound—and a whole series of readings which vary more or less widely from one or another of these attitudes (of sad despair or terrorized confusion), even combining elements of both.

C. We may also have differing but equally legitimate conceptions of the poem's internal relationships (the relationships that actions or aspects of character or objects or "depth" meanings, etc., have to one another). In *Dover Beach*, for example, our final decision on the nature of the attitude of the last three lines may well depend on which of various other elements of the poem we particularly relate to the last image. As suggested above, if we stress the

² Sometimes knowledge of the writer's life may simply confuse the reader of his work. See, for example, Cleanth Brooks's discussion of Wordsworth's "On Westminster Bridge," *The Well Wrought Urn* (New York, 1947), p. 201. The speaker (as distinguished from the man, Wordsworth) of that poem has a *sudden revelation* of the meaning of the city. In his own life, Wordsworth *laboriously* reached the same conclusion, after many years of thought.

In general, relations between author and work are very complicated. Perhaps, ultimately, we learn as much about the relative importance of the writer's life-experiences from a thorough reading of his work as we learn about his work from a close study of his life.

speaker's earlier hopelessness of finding a steadying force in a faithless world, we will probably conclude our reading mournfully. If, however, we stress the speaker's urgent need of finding some steadying force (culminating in the plea, "Ah, love, let us be true/To one another!"), we will probably be more likely to end the reading in terrorized, even possibly an almost angry, excitement.

We find another example in the first two lines of *Sir Patrick Spens*: "The king sits in Dumferling toune,/Drinking the blude-reid wine." Given an interpretation of the poem which stresses the cruel, selfish character of the king, Sir Patrick's death becomes a kind of murder. With this sense of the represented event, we may find in the king's drinking down the "blood-red" wine a symbol of his murderous act, and so want to read the line with a certain deepening of effect (a threatening quality, if we stress the king's action; this attitude might be combined with a certain repulsion, if we would stress too the attitude of the speaker of the poem, who—according to this interpretation of the piece—feels hatred and contempt for the king and his counselor).

Both of these examples involve us in the mutually corrective forces of character, attitude, and situation. A somewhat clearer example of the possible differing interpretations of internal relationships may be taken from Randall Jarrell's *The Death of the Ball Turret Gunner*. In this little poem the death of a gunner is compared to tragically ironic effect (emphasizing the youthful ignorance and innocence of the soldier) with the birth of a baby. The first two lines are as follows: "From my mother's sleep I fell into the State/And I hunched in its belly till my wet fur froze." One possible reading would stress the relation

of the "womb" of the airplane (the belly-turret) with the womb of the mother. The reader would emphasize *its* in the second line: I was once in my mother's belly; now I am in *its* belly. But the contrast, while certainly in the poem, need not be insisted on and the lines may be read, I think, without the stress on *its*.

D. We may have different but equally legitimate conceptions of an object represented or referred to in the poem.

In *Sir Patrick Spens*, when he reads the first line of the letter from the king, "A loud lauch lauchèd" Sir Patrick. Now whether or not Sir Patrick's loud laugh was scornful or merely merry (or something else) depends on what is stated in the first line of the king's letter—which is nowhere specifically indicated in the poem. It may be that the king goes directly into his business and reveals a project so ridiculous to the weather-wise Sir Patrick that the latter laughs scornfully. But the king may be approaching his business indirectly, by way of allusion to some humorous episode that he shared with Spens, for example, which causes the sailor to break into hearty laughter (I prefer the first interpretation, and I think I can justify my preference; my point is simply that I do not think that I can prove that it is the only possible interpretation).

An extremely interesting example of an object susceptible of more than one interpretation may be found in T. S. Eliot's *The Love Song of J. Alfred Prufrock*, when Prufrock refers to "Arms that are braceleted and white and bare / (But in the lamplight, downed with light brown hair!)." According to one interpretation, the arms are objects of beauty, arousing sexual desire in Prufrock until, in the lamplight, he observes with repulsion the animal-fur. But another view of the arms—practically caus-

ing a reversal of the attitudes with which the lines will be expressed by the interpreter—would stress the death-like quality of the arms: "white and bare" suggests a skeletal quality of the arms which nevertheless arouse a certain sensual tic in Prufrock when he observes the "hair," long a poetic symbol of fertility. The reader's interpretation of the arms depends on certain other decisions he has made about other aspects of the poem; meaning is organically determined. But in this, as in many another poem, the same object may be susceptible of various interpretations.

E. We may have different but equally justifiable conceptions of the range of signification of the piece, or of some aspect of the piece (this "aspect" of the piece, of course, overlaps all the previously discussed aspects).

A famous example of such a poem is Robert Frost's *Stopping By Woods on a Snowy Evening*. While it is snowing on the "darkest evening of the year," the speaker stops by the lonely woods of someone who has his house in town. This is the last stanza of the poem: "The woods are lovely, dark, and deep. / But I have promises to keep, / And miles to go before I sleep, / And miles to go before I sleep."

There is no reason that the poem cannot be accepted at the literal level of signification: the speaker stops in the lovely, lonely woods for awhile and leaves when he remembers how much he has to do before he can go to bed.

But in one anthology the poem is listed as a piece about Death. In this interpretation, the speaker is referring to eternal "sleep." Accepting this view of "sleep," other commentators have seen in the poem the expression of a strong death-wish (I'd like to stay here in the lovely, dark, and deep nothing-

ness) in which the man loathes the thoughts of life's duties ("promises") and longs for death.

Obviously, these various interpretations may considerably affect our oral presentation of the poem: the last two lines may be read lightly and casually, but directed by a more sombre interpretation, may be read with a sense of distinct longing. The reader will probably choose to project only one of a whole class of experiences that are represented in the poem.

When Frost referred to himself (humorously, in an age of "schools" and "groups") as a "Synecdochist,"³ he was calling attention to the variable significations, not only of his own poems but of many kinds of poetry. Whenever a poem, a character, or an image is a "part," it may well be a part of more than one "whole." Put another way, a particular (whether it be an image, a character, or the poem as a whole) may well be a member of more than one class: a shoe may be thought of as a *transportational aid* but also as a *protective device*; a young girl is both a *member of a family* and a *student*; "sleep" may be either (or both) a resting or a dying.

In these and perhaps still other important ways an interpreter's analysis of a piece of literature may be said to be "creative." Although some of us may prefer to talk simply of the "different possibilities of analysis" rather than of "creativity," in discussing these matters, we need not agitate for prohibition of the term in this connection. So long as we are aware that this sense of "creative" is very different from the sense in which the term is used to point to aspects of performance, no harm will be done.

³ See *Modern American Poetry*, Mid-Century Edition, ed. Louis Untermeyer (New York, 1950), p. 180.

II

There is another sort of response to the text, to which the term "creative" is sometimes applied, which is not a proper component of the art of the oral interpreter. That is, though the term may not be "wrong," the kind of reading to which the term points is an illegitimate activity. This is the reading in which the interpreter responds to an object according to his private sense of it, apart from the formed perception of it which is represented in the piece.

For example, the reader might be a person whom a ship-ride always makes sea-sick. He would then seek to convey this sense of sea-sickness in reading the following lines from *Sir Patrick Spens*: "Mak hast, mak hast, my mirry men all, / Our guid schip sails the morne." As we have seen, there are details in the poem which admit of different interpretations; but there is no hint whatever, of course, in the poem that the sea makes anybody ill. Although the reader, as performer, might brilliantly convey the sense of nausea, it would be a ludicrously inappropriate reading of the poem.

I find it hard to believe that even any of the old elocutionists had so false a sense of what it means to interpret a piece, though they are often accused of such humorously misleading responses. At any rate, today no competent instructor will accept merely private impressions as an adequate interpretation of a piece, no matter how skillful the student may be at projecting these false impressions.

Sometimes, however, the teacher makes suggestions which, unless applied with imaginative discrimination, may encourage the same sort of erroneous impressionism. The student called on, let us say, to project Raskolnikov's feelings after his murder of Alyona Ivanov-

na, may say that because he himself has never been a murderer, he does not "understand" the terror and sense of guilt which he must represent. Sometimes an instructor suggests that the student recall an analogous situation from his own life: "Remember when you or one of your friends stole a penny's worth of candy from the corner grocery store, and how you ran home and cried," or some such thing as that. Obviously, such advice is only good to the extent that it provides a bridge to Raskolnikov's attitudes; to the extent that it leaves him "scairt that the grocer will tell his pa," the advice is no doubt more harmful than no advice at all.

III

To "understand" what is in the poem to be expressed does not, of course, complete the oral interpreter's job; he must also "reproduce" the piece. It is in relationship to this aspect of his work, especially, that persons ordinarily accord the oral interpreter a "creative" role. We may no doubt refer to one or more of several things when we refer to the "creativity" of an oral interpreter's performance. I shall confine myself to discussions of three of the most important things we may mean.

A. An oral interpreter may be said to be "creative" in the sense that he translates aspects of the piece⁴ into organic behavior.

Katherine Mansfield writes of one of her characters, Bertha Young, that "she still had moments like this, when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at—nothing—at nothing,

⁴ For a fuller discussion of translatative aspects of oral interpretation, see "Oral Interpretation and the 'New Criticism,'" *QJS* XXXVI (Dec. 1950), 508-513.

simply" (from "Bliss"). A critic might refer to the "barely suppressed excitement" of this passage, or to the "joyous, dancing rhythm," etc. What the critic describes, the interpreter must represent. He must "create" or transform the linguistic activity into bodily activity; he translates or "reproduces" the written scene into facial, vocal, and bodily gesture.

In rendering a passage, a reader must often decide which of these three major expressive-areas should be emphasized. When I say that the reader "decides" where his expressive emphasis shall lie, I do not mean that his is a necessarily conscious decision. As equally successful writers are quite differently "conscious" of their intentions, so, I suspect, are equally successful interpreters. Nor do I mean, in referring to facial, vocal, and bodily areas, that an oral interpreter is a machine composed of three parts, like a fountain pen-holder and scratch pad set. The oral interpreter is of course an organic being in whom all arbitrarily designated areas are affected simultaneously by emotion, so that facial, vocal, and bodily expression are nearly always interconnected. But, frequently enough in a successful reading, there are meaningful variations in emphasis (during the reading of a word, or a phrase, or the whole piece) on these expressive-areas.

Sometimes a given interpreter's commitment to one or another of these areas is the result of personal limitations: a reader who cannot convey much through facial expression may nevertheless be able to suggest (let us say, for example) the young man's ardor by a "deep, thrilling" tone of voice. But, given an interpreter who is perfectly responsive, he may vary his expressive emphasis according to intrinsic qualities of the piece he is reading. To take a broad example,

the interpreter hardly needs to concern himself during a reading of Oscar Wilde's *The Importance of Being Earnest*, with Algernon Moncrieff's body. Algernon's "body" has a very small part to play in the action, including the love-scenes (I do not mean that the interpreter doesn't need to think about his own bodily movements; he may find it more difficult to make Algernon's body a negative factor than he would to portray Charles the wrestler). But the interpreter must be more alive to the expressive possibilities of (let us say) Parkin's body during a reading of D. H. Lawrence's *The First Lady Chatterley*, in which everywhere "body" is the triumphant foe of "mind."

A clearer example, involving the same expressive areas, may be drawn from Thomas Mann's *Death in Venice*. The famous writer, Aschenbach, has just seen in the physical beauty of a young boy, Tadzio, playing on the beach before him, "the same force at work" which he saw in his own attempt to "liberate from the marble mass of language the slender forms of his art." With this comparison flaming in his mind, Aschenbach writes a brilliant "little essay" on a "great and burning question of art and taste." Furthermore, he writes this essay with Tadzio playing nearby, Aschenbach's "model" of beauty.

The relationship of Aschenbach to Tadzio is a very complicated one: the boy is not for Aschenbach merely a physical symbol of intellectual beauty; Tadzio is a beautiful boy with whom the great writer has fallen giddily, and destructively, in love. The narrator writes of Aschenbach's essay which "would shortly be the wonder and admiration of the multitude," that "Verily it is well for the world that it sees only the beauty of the completed work and not its origins," and when Aschenbach finishes his

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essay and leaves the beach, he "felt broken," his "conscience reproached him, as it were after a debauch."

The general movement, then, of the passage—though "mental" and "physical" factors remain interwoven—is from Aschenbach's intellectual apprehension of physical beauty to his internal "physical" participation, to the point of exhaustion, in this apprehension. I had once the pleasure of seeing this movement superbly projected by an oral interpreter. His body, at the beginning of his reading, was tense but quiet and contained, his face alive and extremely expressive (suggesting the "control" of the eager body by the intellectualizing brain: it was once said that the soul shines in the face, and the intense facial expression did most to suggest the vivid thought of Aschenbach). As the reading progressed, the reader's face became ever less expressive, his bodily activity slowly increased. By the end of the passage the reader had practically reversed his original expressive emphasis in the facial-bodily areas. It was, I think, a shift which was extremely appropriate to the sense of the passage.

B. An interpreter may be said to be "creative" in the sense that he more fully develops attitudes which are but implicit in the action.

When Sir Patrick Spens informs his crew to prepare to set sail, a superstitious sailor fearfully and unsuccessfully pleads with Spens for a change in orders. We think that the crewman is superstitious because of the evidence he adduces for his feelings of approaching catastrophe: "Late late yestreen I saw the new moone, / Wi the auld moone in hir arme,"—an infallible sign of storm or disaster only to a superstitious sailor.

Although the man's superstition may be said to be, by implication, in the piece, there is no description whatever

of the man's behavior: this must be created by the oral interpreter. However fully, or barely, he develops this frightened sailor (in cringing body, widened eyes, etc.), the oral interpreter will of necessity more fully develop attitudes which are only suggested by the passage.

Or take the scene in *Death in Venice* in which Aschenbach falsely thinks he is looking on Tadzio for the last time: "For the last time, Tadzio," thought the elder man. "It was all too brief!" Quite unusually for him, he shaped a farewell with his lips, he actually uttered it, and added: "May God bless you!" Given the little description itself, and also our awareness of all that Tadzio has already meant to Aschenbach and of the great deal more that he is going to mean to him, we may say, if we like, that Aschenbach's sorrow, confusion, love, and longing are all in the passage. But what happens to the face, the inner "voice" or thoughts, the body of the man at this moment is very barely described; we know what he shapes "a farewell with his lips," we know that farewell was spoken, and that is all we are specifically told. The full attitude—the gaze of longing, the brief "frozen" posture, and all the rest of it—must be imagined and created by the interpreter.

C. An oral interpreter may be said to be "creative" in his use in performance of behavioral synecdoches. "Behavioral synecdoches" has the sound of jargon, but I can think of nothing simpler. More abstractly, the interpreter often suggests a pattern of behavior expressive of a certain attitude by the projection of some aspect of this pattern.

A man in "real life" who is for the moment, let us say, *proudly contemptuous* of some one, may express that feeling by a slight tossing of his head, a sneer, a laugh, the placing of a hand on

his hip, and half a dozen other more-or-less evident movements. The oral interpreter may project this same attitude by only one or two characteristics of the full pattern (simply, by a slight toss of his head, for example).

Sometimes this method is roughly the direct reversal of the interpreter's fuller development of behavior which is only implicit in the piece: a very full written description of behavior may be suggested by only a few details presented orally.

Frequently, however, the situation is more complicated than this: a certain kind of behavior, only implicit in or suggested by the piece, will then be suggested by the oral reader's projection of a few details of that behavior. Put another way, a certain behavior suggested by the writer's own synecdoches is eventually communicated to an audience by other synecdoches "created" by the oral reader.

Take for example, the scene from *Death in Venice* in which the enamored Aschenbach comes closest to making a direct physical approach to Tadzio. He is just ready to "utter a friendly salutation in French" to the boy, who is walking just ahead of him, unconscious of Aschenbach's presence. But just as he is about to touch Tadzio, Aschenbach "found his heart throbbing unpleasantly fast, while his breath came in such quick pants that he could only have gasped had he tried to speak. He hesitated, sought after self-control, was suddenly panic-stricken," etc.

Now, implicit in this scene is Aschenbach's complete confusion and loss of control. This is the "total" behavior which the interpreter must project. But, obviously, he cannot simply "go to pieces" before the audience. For one thing, if he does so, his audience will probably just laugh at him; for another, the interpreter, unlike the actor, will

not trot across the stage to represent Aschenbach's pursuit of Tadzio. Put abstractly, certain physical and psychological limits rather special to the oral interpreter's performance, probably makes impossible a full representation of Aschenbach's break-down (whereas an actor, in a movie, for example, could make a big thing of it).

Yet, the fact remains that in this scene Aschenbach *has* gone to pieces and this must be suggested by the interpreter. It is, with this situation confronting him, that the interpreter will probably rely on behavioral synecdoches. In the best reading of the passage that I have heard, certain aspects of the written description were (rather faintly) preserved in the oral performance: the passage was read rather rapidly, which suggested the unpleasantly fast pounding of Aschenbach's heart; there was a certain breathlessness in performance, which suggested Aschenbach's breathing in "quick pants." But the especially telling gesture came on the reading of the phrase: "He hesitated, sought after self-control. . . ." At this point in his reading, the oral interpreter rapidly licked his lips with the tip of his tongue. The written passage, of course, makes no mention of this; yet it seems to me an unusually appropriate gesture to suggest Aschenbach's agitation. In his search for self-control, we may imagine that Aschenbach becomes for the first time aware of his own state, of how dry his mouth has become, of his whole unpleasant condition. The little nervous licking of lips suggests Aschenbach's whole physical condition, his self-deprecation, his return to self-awareness.

This is, of course, a delicate point: unquestionably, the licking of the lips was only part of a cluster of activities in the oral reading itself, all of which were as necessary to produce conviction as they are ultimately too complex for

analysis to tabulate. But, just as certainly, given other proper activity, the half-second movement of the tongue was a superbly summary gesture which was truly the interpreter's "creation." Oral interpreters need not blush at the pettiness of such triumphs; just as a number of little words put together right give us convincing writing, so do a number of little gestures like these, put together right, give us convincing performance.

Whether "creations" like these are planned actions or simply sensitive responses seems to me an irrelevant matter. I suspect that most summary gestures, at least, are a combination of

both. In rehearsal, during one reading or another, the interpreter does something which strikes him as somehow especially appropriate and which he then "plans" into his final performance.

Unquestionably, this paper does not complete the study of an oral interpreter's creativity; it does, I hope, suggest the need for such a study's taking account of several different senses of the word as it is applied to the interpreter's task. A full understanding of these several senses should facilitate discussions of the oral interpreter's art at the same time that it convinces us of the considerable complexity of that art.

THE FORUM

END OF AN EDITORIAL TERM

The Speech Teacher is now three years old. The records of the Executive Secretary indicate its phenomenal growth. The Executive Council was seemingly fully justified in launching the journal. If predictions are in order, the journal in the years ahead will play an increasingly important role in the history of The Speech Association of America.

As the retiring editor, I am experiencing mingled emotions. Relief from the arduous editorial duties is anticipated. At the same time, my attachments to the journal have become part and parcel of my personal and professional life. The challenge of the three year undertaking has been stimulating. I prize particularly the honor of having been named the first editor.

The second editor, Professor Henry L. Mueller, University of Illinois, assumes his new responsibilities with the January, 1955, issue. That he has the good wishes of all concerned, there can be no doubt. His training and experience equip him to serve us well. Editor Mueller has chosen a distinguished editorial staff which is listed below. The names of those who will assist him insures the readers of the journal that it will be maintained on a high level.

D. C. D.

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TEACHING SPEECH IN THE ARMED SERVICES

George F. Batka, *University of Maryland*; C. David Cornell, *The Adjutant General's School*; Eugene E. Myers, *U. S. Air Force*; H. Hardy Perritt, *University of Florida*.

ADULT EDUCATION

Ernest S. Brandenburg, *Washington University*; E. C. Buehler, *University of Kansas*; Charles T. Estes, *Federal Mediation and Conciliation Service*; Harold O. Haskitt, Jr., *General Motors Institute*; James N. Holm, *Kent State University*; P. E. Lull, *Purdue University*; David Potter, *Michigan State College*; Wesley Wiksell, *Louisiana State University*; Harold P. Zelko, *Pennsylvania State University*.

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THE BULLETIN BOARD, Waldo Phelps, *University of California*.

REPORT OF

THE NOMINATING COMMITTEE

The Nominating Committee of the Speech Association of America submits the following nominations for publication in *The Speech Teacher*:

For President: Thomas A. Rousse, *University of Texas*. (As First Vice-President, Professor Rousse succeeds to the presidency under the provisions of the Constitution of the SAA.)

For First Vice-President: Lester Thonssen, *College of the City of New York*.

For Second Vice-President: Susie S. Niles, *Salt Lake City School, Salt Lake, Utah*.

For Members of the Executive Council: Milton Dickens, *University of Southern California*; Willard J. Friederick, *Marietta College*; Charles A. McGlon, *Southern Baptist Theological Seminary*; Edythe Renshaw, *Southern Methodist University*.

Respectfully submitted:
Magdalene Kramer
Charles Layton
Loren Reid
Karl Robinson
A. Craig Baird, *Chairman*

THE NATIONAL CONVENTION
AND THE PUBLIC SCHOOL TEACHER

Program plans for the 1954 convention of the Speech Association of America are being completed. First Vice-President Thomas A. Rousse has planned a number of sectional programs of distinct interest to public school teachers. Several are, "The Speech Correction Team," by Geraldine Garrison; "A Demonstration of Creative Dramatics," by John J. Pruis; "Teaching Poetry in Elementary Grades," by Irene Coger; "Demonstration Lesson in Teaching Speech in

the High School," by Bea Olmstead; and "Preparing Teachers to Teach Speech in High School," by Oliver W. Nelson. In addition, one program on "Delayed Speech in Children," will be of interest to a great many teachers. Teachers of debate and discussion, moreover, will want to attend the Forum, "What should be the foreign trade policy of the United States?" as a joint session of the NAEA Committee and the Speech Association of America.

The above mentioned convention highlights are only a few of the many attractions to anticipate with respect to the 1954 convention to be held at The Conrad Hilton Hotel in Chicago, December 28, 29, and 30.

REPORT OF COMMITTEE ON
CONSTITUTIONAL REVISION

At the 1953 annual meeting of the Speech Association of America, the Committee on Structure presented to the Executive Council a plan of organization for the Association. The Council approved, in principle, the general concept of the plan, and empowered the incoming President to appoint a committee to consider the necessary revision of the Constitution.

At a business meeting of the Association, members voted to refer the proposal of the Committee on Structure to the Constitutional Revision Committee without prejudice.

The Committee appointed to revise the Constitution submits herewith the proposed revision of the Constitution, to be considered by the Executive Council at a meeting just prior to the 1954 Convention, and to be voted upon by the membership at a special business meeting at that Convention.

Respectfully submitted,
Paul D. Bagwell
W. Norwood Brigance
Rupert L. Cortright
Wilbur E. Gilman
Magdalene Kramer, *Chairman*

CONSTITUTION AND BY-LAWS OF SPEECH ASSOCIATION OF AMERICA

ARTICLE I

Name

The name of this educational, non-profit corporation shall be Speech Association of America.

ARTICLE II

Purposes

The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of the subject, to the encouragement of research and criticism in the arts and sciences involved in improving the techniques of speech, and to the publication of related information and research studies.

ARTICLE III

Membership

Membership in the Association shall be open, upon application, to any person, or any organized group of persons, interested in promoting its purposes.

ARTICLE IV

Funds of the Association

Section 1. Funds of the Association shall be classified as Current Funds, Investment Funds, and Trust Funds.

Section 2. Current Funds shall include all annual dues of members, all receipts from publications, and all other funds received in the continuing operations of the Association.

Section 3. Investment Funds shall include all gifts and bequests received without special restrictions concerning the use to be made of the principal and income and such other funds as may be designated by the Executive Council as investment funds.

Section 4. Trust Funds shall consist of all life-membership dues, all contributions, all gifts, and all bequests accepted with specific restrictions prohibiting their allotment either to Current or to Investment Funds.

Section 5. The deposit, investment, and disbursement of all funds shall be subject to the direction of the Executive Council.

ARTICLE V

Officials of the Association

Section 1. The functions of the Association shall be discharged through its officers, editors, councillors, and legislators.

Section 2. The officers shall be: President, Executive Vice-President, First Vice-President, Second Vice-President, and Executive Secretary.

Section 3. The editors shall be the editors of *The Quarterly Journal of Speech*, *Speech Monographs*, and *The Speech Teacher*.

Section 4. The councillors shall be the members of the Executive Council.

Section 5. The legislators shall be the members of the Legislative Assembly.

ARTICLE VI

Duties of Officers

Section 1. The President shall preside at all meetings of the Executive Council, at all joint meetings of the Executive Council and the Legislative Assembly, and at meetings of the Association if he deems such meetings necessary or desirable for the good of the Association; upon consultation with the Second Vice-President and the Executive Secretary shall appoint the Clerk of the Legislative Assembly for a term of three years; shall appoint such temporary committees as he thinks necessary for the efficient management of the affairs of the Association during his term of office; shall receive the annual reports of the officers, of the committees of the Association, and of the area groups in advance of the annual meeting and shall make these reports available to members of the Executive Council and of the Legislative Assembly; and shall perform such other duties as may be delegated to him by the Executive Council and by the Legislative Assembly.

Section 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities are related to the field of speech, shall promote the professional interests of the Association through the maintenance of helpful relationships with such organizations, and shall assist in coordinating the committees of the Association, especially those committees whose activities extend over a period of two years or more.

Section 3. The First Vice-President shall prepare the program for the annual meeting with the assistance of the Vice-Chairmen of the Area Groups. On the occasion of the President's disability or absence he shall perform the duties of the President. On the occasion of the disability or absence of the First Vice-President, the Second Vice-President shall perform the duties of the First Vice-President. On the occasion of the disability or absence of both the First Vice-President and the Second Vice-President, if such occasion occurs not later than four months before the annual meeting, the nominating committee chosen at the preceding an-

annual meeting shall nominate a candidate for the First Vice-Presidency to be voted upon by the Executive Council by mail ballot. If such occasion occurs within four months of the annual meeting, the President, after consultation with the Executive Vice-President and the Executive Secretary, shall appoint a First Vice-President.

Section 4. The Second Vice-President shall serve as Speaker of the Legislative Assembly, and shall perform whatever specific duties may be assigned to him by the President, by the Executive Council, or by the Legislative Assembly. He shall report the actions of the Executive Council to the Legislative Assembly. On the occasion of the disability or the absence of both the President and the First Vice-President, he shall perform the duties of the President. On the occasion of the disability or the absence of the First Vice-President, he shall perform the duties of the First Vice-President. On the occasion of the disability or absence of the Second Vice-President, or on his assumption of the duties of a higher officer, the Clerk of the Legislative Assembly shall perform the duties of the Second Vice-President until the Executive Council shall elect a Second Vice-President.

Section 5. The Executive Secretary shall perform the usual duties of secretary, treasurer, and business manager. He shall serve as Director of the Placement Service. He shall serve *ex officio* as a member of the Finance Committee. In accordance with provisions set up by the Executive Council, he shall be custodian of all Association Funds. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers, with committee chairmen, and with area group chairmen of the Association in matters involving their business transactions. He shall prepare, distribute, and tally official ballots for voting on candidates for offices in the Association, on members for the Executive Council, on delegates for the Legislative Assembly, on members for the Nominating Committee, and on amendments to the Constitution. He shall prepare the list of official delegates to the Legislative Assembly.

Section 6. All officers shall submit budget requests to the Finance Committee prior to December 1 or at the request of the Finance Committee, shall consult with the Executive Secretary on all business policies and transactions, and shall consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

ARTICLE VII Duties of Editors

Section 1. The Editors of *The Quarterly Journal of Speech*, *Speech Monographs*, and *The Speech Teacher* shall each select his editorial staff and shall perform the other duties of an editor-in-chief.

Section 2. The Editors shall submit budget requests to the Finance Committee prior to December 1 or at the request of the Finance Committee.

ARTICLE VIII The Executive Council

Section 1. The Executive Council shall consist of: the President, the Executive Vice-President, the First and Second Vice-Presidents, the Executive Secretary, the Editor of *The Quarterly Journal of Speech*, the Editor of *Speech Monographs*, and the Editor of *The Speech Teacher* for the terms of their respective offices; the immediate past Editors of *The Quarterly Journal of Speech*, of *Speech Monographs*, and of *The Speech Teacher*; the three immediate past Presidents; the immediate past Executive Vice-President; the immediate past Executive Secretary; the members of the Finance Committee; the chairmen of each area group, and six members elected at large, two each year for a term of three years.

Section 2. Regular meetings of the Executive Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

Section 3. The Executive Council shall serve as the legal representative of the Association to have, to hold, and to administer all property and funds, and to manage the affairs of the Association; shall receive and act upon the recommendations of the following committees: the Committee on Committees, the Finance Committee, the Committee on Public Relations, the Committee on Time and Place, and the Project Committees; shall receive and act upon recommendations concerning administrative matters from the Policy Committee, the Committee on Professional Ethics and Standards, and the Committee on Publications; shall confirm the membership of the committees responsible in whole or in part to the Council and shall fill vacancies when they occur; shall allocate the finances of the Association; shall elect the Executive Vice-President and the Executive Secretary; shall provide for official publications, shall elect the editors thereof and shall have the right to copy

right convention papers, reports or special publications; shall direct all public relations of the Association; shall determine the time and place of the annual meeting and convention; shall approve the initiation of projects of the Association; shall consider liaison activities for the Association; shall recognize regional and national associations and federations for representation in the Legislative Assembly and state associations for the right to nominate candidates for representatives of geographical areas; shall receive the petitions of prospective area groups; shall vote upon the granting to these groups of official status in the Association and shall report the action taken on each petition to the Legislative Assembly; shall hear and act upon charges brought against any member; and annually shall elect one member of the Association to serve on the Nominating Committee.

Section 4. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings; it shall administer the policies established by the Legislative Assembly and shall conduct the affairs of the Association, except as otherwise provided in the Constitution and in the By-Laws; its decisions, however, shall be subject to revision by a two-thirds vote of the members of the Legislative Assembly present at any annual meeting of the Association.

Section 5. After the annual budget prepared and recommended by the Finance Committee has been presented and considered in a joint session of the Executive Council and the Legislative Assembly, the Executive Council shall act upon the recommended budget and shall adopt a budget for the ensuing year.

ARTICLE IX

The Legislative Assembly

Section 1. The Legislative Assembly shall be a representative body composed of the following members of the Speech Association of America: (1) seventy-five members elected at large, twenty-five each year for a term of three years; (2) forty-eight members elected from four geographical areas, sixteen each year (four from each area) for a term of three years from candidates recommended to the Nominating Committee by regional and state associations and/or other candidates proposed by the Nominating Committee; (3) the Vice-Chairman of each Area Group; (4) the Presidents or designated representatives of the following regional associations: the Speech Association of the Eastern States, the Central States Speech Association, the Southern Speech Association, the Western Speech

Association, and the Pacific Speech Association; (5) one member chosen for a term of one year by each of the following national organizations: the American Speech and Hearing Association, the American Educational Theatre Association, the National Society for the Study of Communication, the American Forensic Association, and by other associations or federations that may hereafter be recognized by the Executive Council and by the Legislative Assembly.

Section 2. The Legislative Assembly shall establish the policies of the Association; shall receive and act upon the recommendations of the Area Groups and of the committees of the Assembly; shall meet jointly with the Executive Council to receive and consider the report of the Finance Committee; shall receive the report of the Committee on Committees; shall confirm the membership of the Association committees authorized by and responsible in whole or in part to the Legislative Assembly; shall receive reports and act upon recommendations of the Policy Committee, the Committee on Professional Ethics and Standards, the Committee on Publications, the Coordinating Committees, the Service Committees, and the Study Committees; and annually shall elect one member of the Nominating Committee of the Association.

Section 3. The standing committees of the Legislative Assembly shall be the Committee on Credentials and the Committee on Resolutions. The Committee on Credentials shall receive from the Executive Secretary the list of official delegates and shall certify these delegates by issuing official badges entitling them to the floor of the Assembly. The Committee on Resolutions shall draft and present resolutions to the Legislative Assembly and shall receive recommendations on matters of concern to individual members of the Association for consideration and possible presentation as resolutions to the Assembly.

Section 4. The Legislative Assembly shall hold its sessions at the time and place of the annual meeting of the Association and prior to the convention program.

Section 5. The officers of the Assembly shall be the Speaker who shall be the Second Vice-President of the Association, a Clerk who shall be appointed for a term of three years by the President of the Association in consultation with the Second Vice-President and the Executive Secretary, and a Parliamentarian who shall be nominated by the Executive Committee and elected by the Assembly for a term of three years. The duties of the Speaker, the Clerk,

and the Parliamentarian shall be those usually performed by such officers.

Section 6. The members of the Executive Committee of the Assembly shall be the Speaker, the Clerk, the Parliamentarian, the Presidents of the regional associations or their authorized representatives; six representatives of geographical areas, elected by the Assembly, three each year for a term of two years; and four representatives of the Area Groups, elected by the Assembly, two each year for a term of two years. The Executive Committee shall prepare the agenda for the annual meeting of the Assembly, shall carry out the instructions of the Assembly, shall report the actions of the Assembly to the Executive Council, shall act upon proposals of Area Groups concerning projects, services, questionnaires, and meetings between conventions, and shall fill vacancies on Assembly Committees when they occur.

ARTICLE X Area Groups

Section 1. To facilitate the achievement of the purposes stated in Article II and to aid in the planning of the convention program, Area Groups shall be organized within the Association.

Section 2. The following charter Area Groups shall be authorized: (a) Rhetoric and Public Address, (b) Forensics, (c) Discussion, (d) Communication, (e) Oral Interpretation of Literature, (f) Theatre, (g) Radio, Television, and Films, (h) Linguistic Science and Phonetics, (i) Speech Science and Psychology, (j) Speech and Hearing Disorders, (k) Speech Education, (l) Speech in the Elementary School, (m) Speech in the Secondary School, (n) Speech in the Colleges and Universities, (o) Speech in Adult Education, (p) Speech in the Seminars.

Section 3. The affairs of an Area Group shall be conducted by a Chairman, a Vice-Chairman, a Secretary, and an Advisory Committee of three members.

Section 4. The Chairman shall serve for one year. He shall preside at the annual business meeting of the Area Group at which officers and committee members shall be elected, shall represent the Group on the Executive Council, shall report to the Council the activities of the Group, shall present recommendations requiring action by the Council, and shall report to the Group actions of the Council affecting the Group.

Section 5. The Vice-Chairman shall serve for one year and shall succeed to the chairmanship in the following year. He, after consultation with the other officers and with the members of

the Advisory Committee, shall assist and be responsible to the First Vice-President of the Association in planning the convention program for his Area Group. He shall be a member of the Legislative Assembly, shall report to the Assembly the activities of the Group, shall present recommendations requiring action by the Assembly, and shall report to the Group actions of the Assembly affecting the Group. On the occasion of the Chairman's disability or absence, he shall perform the duties of the Chairman.

Section 6. The Secretary who shall serve for one year shall perform the usual duties of secretary. On the occasion of the disability or absence of the Vice-Chairman, he shall perform the duties of the Vice-Chairman.

Section 7. Three members of the Advisory Committee shall be elected by the Group, one each year for a term of three years. They shall advise the officers on policies, on procedures, and on the convention program.

Section 8. Each Area Group may set up committees to carry out the purposes of the Group. Recommendations of the Committees, approved by the Group, shall be presented as required either to the Executive Council or to the Legislative Assembly.

Section 9. An Area Group shall submit to the Finance Committee of the Association all requests for funds of the Association and any plan for assessing members, for cooperating with other groups in raising funds, or for approaching foundations or organizations in the name of the Speech Association of America. Any such plan shall be recommended to the Executive Council for approval.

Section 10. All policies with reference to projects, services, questionnaires, and meetings between conventions proposed by an Area Group shall be referred to the Executive Committee of the Legislative Assembly for approval.

ARTICLE XI Committees

Section 1. Standing committees of the Association shall be those provided for in the Constitution and any others authorized by and responsible to the Executive Council and the Legislative Assembly.

Section 2. The Committee on Committees shall be composed of the present and the immediate past officers and editors of the Association. The Committee shall recommend to the Executive Council the personnel of (a) the following advisory committees: the Committee on Professional Ethics and Standards, the Finance

PROPOSED STRUCTURE OF SPEECH ASSOCIATION OF AMERICA

MANAGEMENT

The EXECUTIVE Council
OFFICERS (5) EDITORS (3)
PAST OFFICERS (5) PAST EDITORS (3)
FINANCE COMMITTEE (3)
CHAIRMEN OF AREA GROUPS (16)
MEMBERS ELECTED BY SAA BALLOT (6)
TOTAL - 41

COMMITTEE ON COMMITTEES
Reports to Both Council and Assembly

THE FINANCE COMMITTEE
Reports to Both Council and Assembly

COMMITTEE ON PUBLICATIONS
Reports to Both Council and Assembly

COMMITTEE ON PUBLIC RELATIONS
Reports to Council

COMMITTEE ON TIME & PLACE
Reports to Council

PROJECT COMMITTEES
Report to Council

OFFICIALS

EXECUTIVE
VICE - PRESIDENT
EXECUTIVE SECRETARY
EDITORS:
Quarterly Journal
of Speech
Speech Monographs
The Speech Teacher

PRESIDENT
Chairman of Council
Chairman of Joint Sessions
1st VICE-PRESIDENT
Program Chairman
2nd VICE-PRESIDENT
Speaker of Assembly

POLICY

The LEGISLATIVE Assembly
→ DELEGATES AT LARGE
CHARTER AREA GROUP VICE-CHAIRMEN
REGIONAL ASSOCIATION DELEGATES
STATE & TERRITORIAL ASS'N. DELEGATES
RELATED NAT'L ORGANIZATION DELEGATES
TOTAL - 150 - 175

THE POLICY COMMITTEE
Reports to Both Council and Assembly

COMMITTEE ON PROFESSIONAL ETHICS & STANDARDS
Reports to Both Council and Assembly

COMMITTEE ON CREDENTIALS
Reports to Assembly

COMMITTEE ON RESOLUTIONS
Reports to Assembly

COORDINATING COMMITTEES
Report to Assembly

SERVICE COMMITTEES
Report to Assembly

STUDY COMMITTEES
Report to Assembly

NOMINATING COMMITTEE (5)

Council elects 1 member
Assembly elects 1 member

MEMBERSHIP
STUDENT, REGULAR,
SUSTAINING, INSTITUTIONAL,
EMERITUS, LIFE

elects

nominates

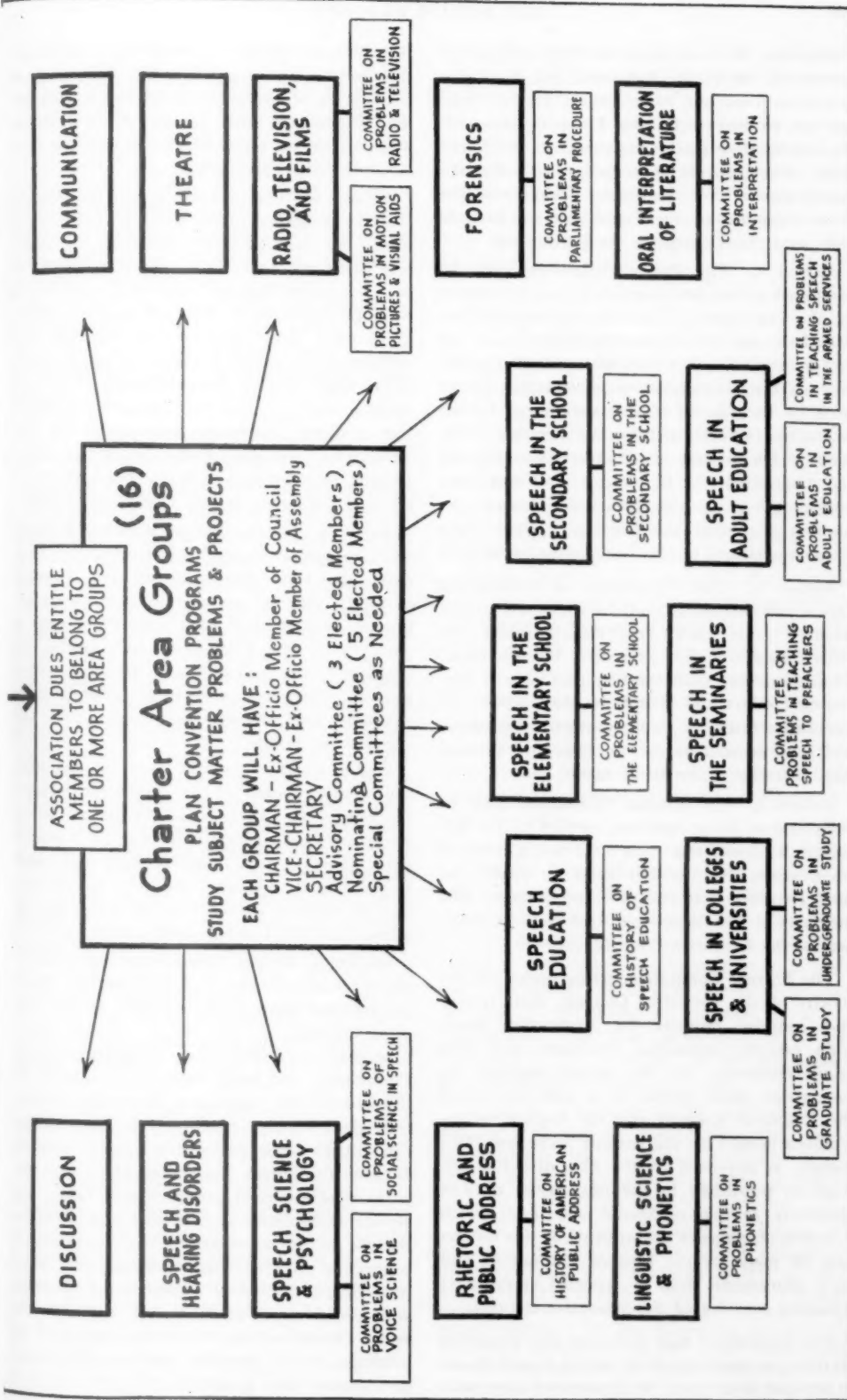
elects

nominates

elects

elects

MEMBERS MAY PRESENT RECOMMENDATIONS



Committee, the Committee on Publications, the Committee on Public Relations, and the Committee on Time and Place; (b) the Project Committees authorized by the Executive Council. The Committee shall recommend to the Legislative Assembly the personnel of the Coordinating Committees, the Service Committees, the Study Committees, the Committee on Credentials, and the Committee on Resolutions.

Section 3. The Policy Committee shall be composed of the five immediate past Presidents of the Association, and the Executive Vice-President and the Executive Secretary as *ex officio* members. The Committee shall consider and make recommendations on matters referred to it by the officials of the Association, by the Executive Council, and by the Legislative Assembly. On matters of administration affecting the Association, the Committee shall make recommendations to the Executive Council; on matters of policy, the Committee shall make recommendations to the Legislative Assembly.

Section 4. The Committee on Professional Ethics and Standards shall be composed of one member from each Area Group under the chairmanship of the Executive Vice-President. The Committee shall consider problems of professional ethics and standards, shall advise the Legislative Assembly on standards to be adopted, and shall recommend to the Executive Council administrative action to be taken.

Section 5. The Finance Committee shall be composed of three members, elected by the Executive Council, one each year for a term of three years. No member shall be eligible to serve for more than two consecutive terms. The members of the Committee shall serve as members of the Executive Council.

The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officials, committee chairmen, and area group chairmen. At the annual meeting the Committee shall present to a joint session of the Executive Council and the Legislative Assembly a budget for the ensuing fiscal year. This budget, as approved by the Executive Council, shall be published in the next issues of *The Quarterly Journal of Speech* and *The Speech Teacher*. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Executive Council.

The Committee may authorize the Executive Secretary to negotiate loans not to exceed \$5,000 in any one fiscal year; the Committee may, with

the approval of the President and the Executive Secretary, authorize the buying, selling, or exchanging of the securities of the Association. The Committee shall provide for the annual audit of the accounts of the Association by a certified public accountant.

Section 6. The Committee on Publications shall be composed of the Editors of the Association, the Executive Vice-President, the Executive Secretary, and three members elected by the Executive Council, one each year for a term of three years. The Committee shall review from time to time the functions and policies of the official publications of the Association, shall examine projects proposed for publication, shall consider the desirability of initiating projects involving publication by the Association, and shall make specific recommendations on management to the Executive Council, and on policy to the Legislative Assembly.

Section 7. The Committee on Public Relations shall be composed of the Executive Vice-President, the First Vice-President, the Executive Secretary, and two members elected by the Executive Council, one each year for a term of two years. The Committee shall further the interests of the Association by developing wherever and whenever possible the most favorable relations with organizations, institutions, and the general public.

Section 8. The Committee on Time and Place shall be composed of the Executive Secretary (*ex officio*) and three members elected by the Executive Council, one each year for a term of three years. The Committee shall recommend to the Executive Council the time and the place for the annual conventions as many years in advance as the Council deems necessary.

Section 9. Project Committees, authorized by the Executive Council, shall undertake special projects and shall report annually to the Executive Council.

Section 10. Coordinating Committees, Service Committees, and Study Committees shall be authorized by the Legislative Assembly to which they shall report annually. The Coordinating Committees shall promote reciprocal relations between the Speech Association of America and other associations in closely related fields. The Service Committees shall render continuing assistance to the members of the Association in connection with contests, discussion and debate programs, collection of contemporary materials, and preservation of historical records. The Study Committees shall be concerned with the investigation of problems not directly related to a specific area group.

Section 11. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, the Second Vice-President, and the Executive Secretary to assist them in the performance of their duties. These committees, if concerned with administrative matters, shall have official status as Association committees only if approved by the Executive Council; if concerned with matters of policy, only if approved by the Legislative Assembly.

Section 12. Only official Association committees that have been duly recognized by the Executive Council or by the Legislative Assembly may file budget requests with the Finance Committee.

ARTICLE XII Amendments

Section 1. Amendments to this Constitution may be initiated by a majority of the Executive Council present and voting, by the Committee on Resolutions of the Legislative Assembly, or by any twenty-five members of the Association.

Section 2. Before a proposed amendment is submitted to a vote of the membership, it shall be published in *The Quarterly Journal of Speech* and in *The Speech Teacher*. To obtain publication, sponsors of the amendment shall supply properly signed copies to the Executive Secretary and to the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher*.

Section 3. Final action on a proposed amendment previously published in the journals shall be taken by means of a printed ballot, which, to be valid, shall be returned postmarked not later than December first. A two-thirds majority of those voting shall be required for adoption of an admendment.

ARTICLE XIII Date of Effectiveness

This Constitution shall become effective January 1, 1956.

BY-LAWS

ARTICLE I

Membership, Dues, and Fees

Section 1. There shall be six classes of membership in the Association: student, regular, sustaining, institutional, emeritus, and life.

Section 2. Undergraduate students may be admitted to student membership. The dues shall be \$3.50, payable in advance. Student members shall receive *The Quarterly Journal of Speech* or *The Speech Teacher*, and shall

be entitled to such additional rights, privileges, and services as the Executive Council from time to time may authorize.

Section 3. Any person interested in promoting the purposes of the organization may be admitted to regular membership. The dues shall be \$4.50 a year, payable in advance, and shall entitle the member to a subscription to *The Quarterly Journal of Speech* or to *The Speech Teacher*.*

Section 4. Any person interested in promoting the interests of the Association and willing to contribute additional financial support may be admitted to sustaining membership. The dues shall be \$16.00 a year, payable in advance. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council from time to time may authorize.*

Section 5. Any organized group of persons may be admitted to institutional membership. The dues shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Executive Council from time to time may authorize, but shall not have voting privileges.

Section 6. Any member who meets the qualifications set by the Executive Council and the Legislative Assembly may be granted emeritus membership. Each emeritus member shall be exempt from the payment of annual dues and shall have throughout life all the privileges of a regular member.

Section 7. Any member making a contribution to the Trust Funds of the Association of such amount as the Executive Council shall prescribe shall be the founder of a Life Membership bearing his name. The contribution shall be maintained in perpetuity as a trust. Each incumbent of a Life Membership shall have all the privileges of membership in the Association. The first incumbent of a Life Membership may be either the founder himself or another person named by him.

Section 8. A member of the Association may become a member of one or more area groups by notifying the Executive Secretary of his choices when he becomes a member of the As-

*The increase of one dollar in regular and sustaining membership fees would provide an additional sum in the annual budget to cover (1) regular allotments to Area Groups, (2) a reserve fund for special projects of Area Groups when approved by the Executive Council, (3) increased allotments to the three publications of the Association in order to permit wider coverage of the activities in Area Groups.

sociation and each time that he renews his membership.

Section 9. A member may be dropped from the Association for conduct contrary to the stated purposes of the Association, or tending to injure the Association in any way, or adversely affecting its reputation. The Executive Council shall consider charges against a member only upon receipt of a written statement of the specific charges transmitted to the Council by the President. The Executive Council shall have power to act after hearing the member against whom the charges have been filed. Any action affecting the status of a member shall require a three-fourths vote of those present and voting.

Section 10. Fees for registration at the annual meeting and for the Placement Service shall be determined by the Executive Council.

ARTICLE II Meetings

Section 1. Except in periods of emergency, when the Executive Council may decide otherwise, an annual meeting of the Association shall be held at a time and place to be designated by the Council.

Section 2. Meetings of the Executive Council and of the Legislative Assembly shall be open to all members of the Association. Each body may control the privileges of the floor as it sees fit.

Section 3. The Association shall assume no responsibility for statements of opinions expressed by participants in convention programs.

ARTICLE III Election of Officials

Section 1. The President, First and Second Vice-Presidents, two of the six members of the Executive Council to be chosen at large, twenty-five of the seventy-five members of the Legislative Assembly to be chosen at large, and sixteen of the forty-eight members of the Assembly representing geographical areas, shall be elected by the members of the Association who shall vote by mail ballot, returnable postmarked not later than December first. The First Vice-President in any year shall automatically succeed to the Presidency for the following year and the Second Vice-President in any year shall automatically succeed to the First Vice-Presidency for the following year.

Section 2. Candidates for the respective offices, for membership on the Executive Council, and for membership in the Legislative Assembly shall be nominated only (a) when they are designated by the Nominating Committee (here-

inafter described), or (b) when they are named in a petition signed by any twenty-five members of the Association.

Section 3. The Nominating Committee shall consist of five members of the Association. At least one year in advance of the election of the officers, the Executive Council at the annual meeting shall elect one member of the Association to serve on the Committee, and the Legislative Assembly, at the annual meeting, shall elect one member of the Association. The members of the Association shall elect by mail ballot three members.

Each member of the Association may nominate for the Nominating Committee one person who has not served on the Committee during the previous two years. The nomination must be delivered or postmarked not later than October 20. The twelve receiving the largest number of nominations shall be listed alphabetically upon the official ballot, which is to be mailed to the entire membership on or before November 1. In case of a tie for twelfth place, the number of listed nominees shall be increased to include the tying nominees. A returned ballot to be valid must be postmarked not later than December 1, and it must rank in order of preference (1, 2, 3, etc.) as many nominees as the voter may choose without any regard to the number to be elected. (The voter may rank all names on the ballot, or only those he may care to select.) The ballots shall be counted in accordance with the principle of the Hare System of Proportional Representation as exemplified in the election of Councilmen by the City of Cincinnati, 1951.

The Executive Secretary shall notify the three elected nominees immediately after the election, and receive in reply information from each of them as to whether he will be present at the meeting of the Nominating Committee to be held not later than the first day of the annual convention at the convention center. Anyone elected who is not in attendance at this designated committee meeting shall be deemed ineligible to serve upon the Nominating Committee, and the one or ones, present at the convention, next in order in accordance with the Proportional Representation system shall be named as members of the committee until a total of three shall be obtained.

The nomination and election of the Nominating Committee shall be under the supervision of the Executive Secretary, or of others designated from time to time by the Executive Council. The Council may authorize the supervising officer or officers to adjust the dates or

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details for the process of the nomination and election of the Nominating Committee, if a change in the time of the annual convention, or other exigency, makes this adjustment necessary.

The member of the Committee elected by the Legislative Assembly shall convene the Committee and shall preside until the Committee shall elect a permanent chairman.

The Nominating Committee shall propose at least two members of the Association for each office in which succession is not automatic, at least four members for the two places on the Executive Council, at least fifty members for twenty-five delegates-at-large and at least thirty-two members for the sixteen representatives of geographical areas.

Eight candidates shall be named from each of the four following geographical areas:

- (1) the New England states and the Middle Atlantic states (New York, New Jersey, Pennsylvania, Delaware, and Maryland)
- (2) the Central states (Ohio, Michigan, Indiana, Wisconsin, Illinois, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma)
- (3) the Southern states (Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Texas)
- (4) the Western states, territories, and Canada (Montana, Wyoming, Colorado, New Mexico, Idaho, Utah, Nevada, Arizona, Washington, Oregon, California, Hawaii, Alaska, Philippine Islands, Canada)

The regional and state associations may recommend candidates from their respective geographical areas to the Nominating Committee, nominations to be in the hands of the Chairman of the Committee not later than the first day of the annual meeting.

The Chairman of the Committee shall check with the Executive Secretary on the status of the membership of all nominees. The report of the Committee shall be published in the second issue of *The Quarterly Journal of Speech* and of *The Speech Teacher* following the election of the Committee.

Section 4. Any twenty-five members of the Association may make additional nominations by submitting them to the Executive Secretary not later than three months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of *The Quarterly Journal of Speech* and of *The Speech Teacher*.

Section 5. The Executive Vice-President, the Executive Secretary, the Editor of *The Quarterly Journal of Speech*, the Editor of *The Speech Teacher*, the Editor of *Speech Monographs*, and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

Section 6. The President and the Editors of *The Quarterly Journal of Speech*, *The Speech Teacher*, and *Speech Monographs* shall be ineligible to succeed themselves.

Section 7. The Executive Vice-President, the Executive Secretary, and the Editors of *The Quarterly Journal of Speech*, *The Speech Teacher*, and *Speech Monographs*, shall be elected at least one year in advance of their respective terms of office.

Section 8. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

Section 9. When vacancies occur in the offices of the Association or in the list of nominees presented by the Nominating Committee, the Executive Council shall designate replacements, unless otherwise provided for by the Constitution.

ARTICLE IV

Delegates to the Legislative Assembly

Section 1. The names of the delegates chosen by each regional and national organization to be represented in the Legislative Assembly shall be forwarded to the Executive Secretary of the Speech Association of America one month prior to the annual meeting.

Section 2. Members holding office in the Association or in Area Groups shall be ineligible for nomination as candidates for delegates at large to the Legislative Assembly.

Section 3. No member of the Assembly shall be entitled to cast more than a single vote, even though he may be chosen to represent more than one organization. The representation of an organization other than the one he chooses to represent may be assumed by an alternate.

ARTICLE V

Organization and Meetings of Area Groups

Section 1. The Executive Council shall appoint for each charter Area Group an organizing committee of three members interested in forming the Group, with one member designated as the convener. At the next annual meeting the First Vice-President shall assign a place and a time prior to the convention program for forming the permanent Group in accordance

with parliamentary procedure. The Group shall elect a Chairman, a Vice-Chairman, a Secretary, three members to serve as an Advisory Committee (one for one year, one for two years, and one for three years), and five members to serve as a Nominating Committee for the following year, in accordance with the provisions set forth in Sections 4 through 7 of Article X of the Constitution and Section 6 of Article V of the By-Laws.

Section 2. The organization of a new area group may be initiated by a sponsoring committee of three members of the Association. After formulating a statement of intention to organize and after obtaining the signatures of at least twelve other members of the Association, the sponsoring committee shall send a copy of the prepared statement with the list of signatures to (a) the First Vice-President in order that he may assign a place and a time prior to the convention program for forming a temporary organization, (b) the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher* in order that they may publish the prepared statement with the list of signatures in the October and November issues respectively, and (c) the Executive Secretary in order that he may have an official record of the proposed area group.

Section 3. At the initial meeting requested by the sponsoring committee of the proposed area group and scheduled by the First Vice-President, the group shall form a temporary organization in accordance with parliamentary procedure and shall elect a temporary chairman and a temporary secretary. The group shall adopt a resolution setting forth (a) the name and scope of the group, (b) the purposes, (c) the differentiation of the group from existing area groups, and (d) the relation of the group to the field of speech. The temporary officers shall obtain the signatures of one hundred members of the Association in support of the resolution.

Section 4. The temporary chairman of the group shall submit to the Executive Secretary, the resolution with the signatures of one hundred members of the Association and the names of the temporary officers for presentation to the Executive Council.

Section 5. Upon receiving notice of a favorable action from the Executive Council, the group shall organize a permanent Area Group with the election of a Chairman, a Vice-Chairman, a Secretary, and three members to serve as an Advisory Committee.

Section 6. At each annual meeting five mem-

bers of the Area Group shall be elected to serve as the Nominating Committee of the Area Group for the following year. No more than one member of the Committee shall be chosen from any state or territory. No member shall be eligible to succeed himself. The Committee shall nominate two candidates for Vice-Chairman, two candidates for Secretary, and two candidates for the new member of the Advisory Committee.

Section 7. The Area Groups shall meet at the time and place of the annual meeting of the Association as designated by the Executive Council. Business of the Area Groups shall be transacted immediately before or after the main programs of the Groups.

Section 8. The tentative program of an Area Group shall be cleared with the First Vice-President of the Association at a date set by him. If the Vice-Chairman of an Area Group does not fulfill his obligation by the time designated by the First Vice-President, the latter shall have the power to designate another member of the Group to complete the program.

Section 9. When a national organization representing interests of one or more Area Groups meets at the same time and place with the Speech Association of America, the Vice-Chairmen of the Area Groups concerned shall plan the convention program in close cooperation with the program chairman of that national organization.

ARTICLE VI

Procedure for Voting and Reporting the Vote

Section 1. Voting on candidates for offices in the Association, on members for the Executive Council, on delegates for the Legislative Assembly, on members for the Nominating Committee, and on amendments to the Constitution shall be on official ballots supplied by the Executive Secretary. The ballots shall be returned to the Executive Secretary and, to be valid, shall be postmarked not later than December first.

Section 2. The Executive Secretary shall seek the assistance of two members of the Association in checking the tallies on all ballots before he announces the results. The verified report shall be made available to all members in attendance at the annual meeting and shall be published in the next issues of *The Quarterly Journal of Speech* and *The Speech Teacher*.

Section 3. If a change in the time of the annual meeting, or other exigency, makes adjustment necessary, the Executive Council may authorize a change in the time for balloting.

ARTICLE VII

Parliamentary Authority

In the absence of any provision to the contrary in the Constitution and in the By-Laws, all business meetings of the Association, of the Executive Council, of the Legislative Assembly, and of the Area Groups shall be governed by the parliamentary rules and usages contained in the current edition of Robert's *Rules of Order, Revised*.

ARTICLE VIII

Quorum

Section 1. A quorum at any meeting of the Executive Council shall be fifteen members, of whom a majority shall be present or past officers or editors of the Association.

Section 2. A quorum at any meeting of the

Legislative Assembly shall be fifty members, of whom a majority shall be delegates selected by the ballots of the membership.

Section 3. Each Area Group shall determine the number required for a quorum to transact its business.

ARTICLE IX

Amendments

Section 1. Amendments to these By-Laws may be initiated by a majority of the Executive Council present and voting, by the Committee on Resolutions of the Legislative Assembly, or by any fifteen members of the Association.

Section 2. For the adoption of a proposed amendment, a majority vote of both the Executive Council and the Legislative Assembly shall be required.

BOOK REVIEWS

Henry L. Mueller, *Editor*

SPEECH IN THE ELEMENTARY SCHOOL.

By Mardel Ogilvie. New York: McGraw-Hill Book Company, Inc., 1954; pp. 318. \$4.50.

In *Speech in the Elementary School* Mardel Ogilvie has performed an exceptional service by bringing to the classroom teacher a sound knowledge of the basic principles of speech and a scholarly background based on the fields of both speech and education. Her constant application of the fundamentals of speech to each activity discussed is noteworthy.

The chapters include "Dramatics," "Puppetry," "Oral Reading," "Choral Reading," "Informal Speaking Situations," "Giving Talks," "Discussions," "Conducting a Meeting," "Assemblies," "The Role of the Classroom Teacher in Correcting Speech Difficulties," and "Improving the Child's Voice and Diction"; but at all times it is evident that the activity is not an end in itself, but a means toward developing effective oral communication. The place of speech in the total language arts program in the elementary school is well stated.

The book is well organized, well indexed, and contains a good appendix on "Visual Aids" and another important appendix, "The Grade Placement of Speech Activities," which every beginning teacher will appreciate.

In fact, although the book is addressed to the classroom teacher, it is one which every specialist in speech should know thoroughly, whether that specialist works at the elementary school, high school, or college level, and whether he works in the area of speech correction or speech arts.

The style of the book is straightforward and interesting. Authors who write for elementary teachers often make either of two mistakes: Some try to display their scholarship in such technical terms that the teacher feels the book is not practical for her; others "write down" to the teacher by filling the book with pleasant little chapters that say nothing. Dr. Ogilvie has avoided both pitfalls. Her language is direct and informal; the text is carefully footnoted; the bibliographies at the end of each chapter are up to date and carefully selected. These bibliographies should lead teachers to further reading.

One realizes that a single chapter on "Dramatics," for instance, cannot give the teacher all she needs to know on that subject, and so one should not compare the contribution of this chapter to Winifred Ward's books; but the chapter is a good starting place, and Ward's books are listed in the ample bibliography.

The chapter on "Oral Reading" gives a good example of the putting first things first. The first step listed is "Understanding the Meaning and Feeling of the Story." Most readers of *The Speech Teacher* may take this first step for granted, but any of them who have heard a great deal of oral reading in elementary school classrooms or "festivals" may be happy to see it re-emphasized.

The lists of children's literature include excellent contemporary as well as classic materials, but it seems to this reviewer that the examples discussed in the text are too often of the old familiar literature. There may be some merit in using familiar examples as illustrations if teachers are encouraged to use new material. But this is a very minor criticism.

In all, Mardel Ogilvie has something important to say to all teachers in the elementary schools and to all teachers of speech; and she says it effectively.

EDNA GILBERT,
State Teachers College
Minot, North Dakota

TEACHING SPEECH IN THE SECONDARY SCHOOL (second edition).

By Karl F. Robinson. New York: Longmans, Green and Co., 1954; pp. vii+438. \$4.25.

Dr. Robinson's book is designed for use both as a speech education textbook and as a reference book for the teacher already in service. Emphasis is placed on a practical presentation of "helpful information, methods, suggestions and guidance. . . . This second edition strengthens and adds to basic approaches to instruction, especially planning daily work, and incorporates new material in the other chapters." The reviewer, however, notices no change of importance. In fact, the pagination of the second edition corresponds to that of 1951 edition.

As was the first edition, *Teaching Speech in*

the *Secondary School* is divided into three parts. In Part I the author discusses the role of speech in secondary education and the relationships the speech teacher should establish with his administrators, fellow teachers, students, and the members of the community. Even though this wise advice may seem to apply only to ideal situations, the teacher would be able to sift and utilize the information applicable to his own position. In this first section Dr. Robinson refers to the American Speech and Hearing Association, as it is known today, by the title, the American Speech Correction and Hearing Association. In 1947, the organization was known as the American Speech Correction Association. He fails to change in the second edition outdated references pertaining to certification requirements for speech correctionists as decreed by the American Speech and Hearing Association.

Part II is concerned with the many problems faced by the teacher of a first course in speech. The chapters deal with planning a speech program, emotional adjustment, voice and articulation, language, speech preparation, listening, textbooks and teaching aids. Chapter VIII, "Planning the Curricular Speech Program," is slightly revised to include a brief discussion of basic approaches in teaching speech.

In Chapter XI, "Poise and Emotional Adjustment," Dr. Robinson reorganizes his treatment of stage fright. It is certainly heartening to find a well-written chapter stressing the importance of listening in effective communication. "By listening to all types of voices, including his own, the student becomes a critical listener who can use his ear training to analyze his faults and his practice outside class." Too often stress on listening is neglected in the teaching of communication. Throughout Part II, the author occasionally changes his original treatment by reorganizing paragraphs to include a few more details. This section includes invaluable information for the experienced teacher, as well as the inexperienced teacher, such as lesson plans, references, and lists of audio-visual aids with address of producers and distributors.

Dr. Robinson is very realistic when he states, "Only occasionally will the entire teaching program be made up of speech classes. Very often the speech work is extraclass in character." In Part III he treats the direction of extraclass speech activities and contests. One minor change to be found in this section is the addition of a half-page on television and its place in speech education in the secondary school. On the

basis of this half-page addition, he changes the title of the chapter "Radio" to "Radio and Television." Another slight revision is found in Chapter XXV, now titled "Oral Interpretation" rather than "Choric Speaking." A cursory discussion of oral interpretation, three and one-half pages in length, is added to an even more cursory discussion of choric interpretation, two pages in length.

This reviewer would like to see more emphasis placed on oral interpretation as a required course or even as part of the basic course in speech, rather than as an extraclass activity. Perhaps Choric Speaking could be called "Speaking Together," and appear in the basic course as a means of improving voice and articulation, thus tempering the breathing exercises and drills. Too often very important learning experiences in interpretation, individual and group, are sacrificed to showmanship in order to impress an administrator.

Teaching Speech in the Secondary School is a well-organized book. The exercises included at the end of each chapter are worthwhile; however, some of the references are outdated.

This reviewer agrees with Rose L. Hewitt, who reviewed the first edition, that this is a sound and comprehensive text.

ROSE L. ABERNETHY,
State University Teachers College
New Paltz, New York

INTERRELATIONSHIPS AMONG THE LANGUAGE ARTS. Prepared by a Committee of the National Conference on Research in English. Champaign, Illinois: National Council of Teachers of English, 1954; pp. 42. \$0.65.

In the Introduction to this pamphlet, the chairman of the committee, A. Sterl Artley (University of Missouri), states that "Research and evolution of processional thought in psychology and philosophy, in semantics, in child growth and development have lent support to the contention that there is an inherent unity among the communications areas. They are not separate pickets in a fence. They are closely related by content and by use, purpose, and development. Each reinforces the other." Mr. Artley further writes that these interrelationships are of great importance to curriculum makers and teachers of the language arts, for if each area reinforces each of the other areas, then courses of study should be organized and teaching techniques and procedures formulated so as to achieve the greatest possible growth in all areas of the language arts.

In order to bring together the available research on the interrelationships among the language arts, "four well-known specialists, each in her own interest area, Miss Mildred Dawson in the field of spoken English, Miss Gertrude Hildreth in written expression, Miss Agatha Townsend in reading, and Miss Althea Beery in listening" have contributed their time and talents to this problem. "Each author has attempted to do two things: to summarize the existing research in her particular area and to show the practical implications of this research to curricular organization and to classroom teaching."

The writer of this review feels that the first purpose, namely, "to summarize existing research in her particular area," has been accomplished. The second purpose, "to show the practical implications of this research to curricular organization and to classroom teaching," might have been more pertinently developed. Many generalizations are made. But in the opinion of this reviewer the teacher eager to institute an integrated language-arts program will find few practical implications in this pamphlet.

Perhaps the reason for insufficient development of "practical implications of this research to curricular organization and to classroom teaching" is that this procedure has not been in use long enough to provide sufficient data on how best to reorganize the curriculum and to prepare teachers for the proposed program.

As Miss Townsend writes in her article, "If people are to teach differently, they must think differently about their subject matter and the pupils they are instructing." Before we begin any thorough-going interrelated language-arts program, we must be certain that the integrated program will increase the intelligent learnings of the pupils.

Teachers colleges and other teacher-education institutions must teach teachers interested in integrating the language-arts areas how to present such a program. Unless and until teachers thoroughly understand how to develop this proposed change in the elementary school curriculum, it would be unwise to adopt the integrated program in the language arts.

C. AGNES RIGNEY,

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Geneseo, New York

SPEECH AND THE DEAF CHILD. By Irene R. Ewing and A. W. G. Ewing. Washington: The Volta Bureau, 1954; pp. xii+256. \$3.50.

The authors of this book are not strangers

to teachers of speech and hearing. In their latest book the Ewings trace the history of the teaching of speech to the deaf child throughout the centuries. *Speech and the Deaf Child* is "for students, teachers, and parents of the deaf, a genetic approach." The book is divided into three parts, and includes tables on the history of teaching the deaf, diagrams of speech sounds, and photographs of the larynx and trachea during phonation.

Part I, concerned with the history of teaching speech to the deaf, gives consideration to the earliest teachers, teaching speech to deaf children in the nineteenth century, and the history of oral education for the deaf since 1900. By 1900 the three main lines of advancement were development of (1) a philosophy and methods of education, (2) the training of teachers, and (3) recognition by the state of the special problems in educating the deaf. In the developments since World War II in the oral education of the deaf, certain trends are discernible: (1) In Great Britain and the United States parents of deaf children have established associations, (2) authorities responsible for public health education at all levels are giving more attention to deafness, and (3) public authorities and teachers are increasingly aware that the oral education of the deaf is valuable and important work.

In Part II the authors deal with guidance clinics, special schools for children who are deaf or hard of hearing, tests and children's capacities to hear speech, and deaf children with additional handicaps and needs.

Part III is a discussion of methods of developing speech in deaf children. This section of the book will encourage parents, and tell them how to deal with the first steps toward their child's rehabilitation. The authors consider his home the best talking environment for a child. "For him a talking environment must be contrived and maintained in such a way that he is led and helped step by step to begin to understand speech through lip reading and to utter his first words." Teachers on the pre-school level will find here valuable suggestions for speech development in their classrooms.

As a teacher of speech and hearing I found this a very readable and enjoyable book, rich with shared experiences and practical suggestions. Teacher, student, and parent should profit from reading *Speech and the Deaf Child*.

LETITIA LORD,

Darien [Connecticut] Public Schools

HOW TO MAKE SENSE. By Rudolf Flesch.
New York: Harper and Brothers, 1954; pp.
ix+202. \$2.75.

"The theme of this book is that communication cannot be learned by home study or by doing certain mechanical things at certain hours each day. Communication is life; making sense is a matter of learning new habits. You can learn it only by doing—like swimming, like driving a car, like playing golf, like running a business." While developing that theme, Rudolf Flesch swings some mighty blows at enemies many of us believe deserve his scorn. He attacks vocabulary-building courses, the belief that Great Books programs are the sole answer to the need for "better education," and meticulous attention in our schools (Does it really exist?) to "correct" English grammar and usage.

You will enjoy this book; your blood pressure will surely rise at times; you will glean ideas and illustrations for your own teaching and practice—as you read such unequivocal declarations as:

"... Grammatical 'correctness' is an eighteenth-century superstition; ... 'formal speech and writing are practically nonexistent in ordinary twentieth-century American life; ... 'educated usage, followed by the best writers and speakers' is largely a myth."

"... Today, everybody has to use the same kind of punctuation or else. No freedom, no individual rhythm, nothing but grammatical rules. ... What we get in most books, magazines, and newspapers is a steady succession of neatly complete, primly grammatical sentences, each ending chastely in the universal, standardized period. To a seventeenth-century reader, this would imply that we all nowadays speak with pauses of exactly the same length. ..."

"Don't try to speak and write like everybody else. Be yourself. Be a poet if you feel like being poetic, be a preacher if you feel like preaching a sermon. Never mind the punctuation rules of the English teachers and the printers."

"As soon as we try to increase our vocabulary artificially, we disturb our normal linguistic balance. We stuff our brains with words that don't come naturally—'boughten' words—store words. And those store words never fit. ... True, all efforts toward self-improvement will make you feel good; but otherwise, I am sorry to say, vocabulary-building won't get you anywhere and may even lead to painful social lapses."

"I think the Hutchins-Adler group is on the wrong track. What started as an inspired—and inspiring—idea of John Erskine . . . has become a rigid, overpoweringly heavy piece of educational machinery, forbidding to the ordinary, reasonably busy person, and filled with indigestible materials. The Chicago list is overloaded with outdated, thoroughly unreadable scientific classics, and desperately short of just the kind of books that might stimulate an interest in serious reading."

Few professional educators will quarrel with Flesch's declared general theme, although many will disagree with certain of his specific views. Speech teachers will applaud his extensive emphasis upon specificity for improving the effectiveness of communication. No one is apt to (or should, in my opinion) deny that in certain concrete situations "terrible grammar" happened also to be highly effective communication. Most educational systems at least pay lip service today to the need for increased reading speed and comprehension.

The author clearly states his own position on the use of his readability formula; perhaps he is not to be blamed that in the past some have assumed that he intended his formulas as training devices, when they are not such at all. "... My formulas are designed to measure readability. They are *not* meant to make you into a successful speaker or writer overnight. Nothing will do that—neither vocabulary building nor reading a hundred classics nor limiting your sentences to seventeen words."

The Appendix consists of a new "experimental formula" to test readability. Completely different from his earlier formula, it measures two elements: (1) *r*—realism, specificity, concreteness and (2) *e*—energy, forceful delivery, vividness. (This latter is to be judged from punctuation and other mechanical markings on the printed page.) Results from my application of this new formula to four speeches are listed just below the brief explanation of the code:

READABILITY CODE

Typical Material	<i>r</i> Score— realism, specificity, concreteness	<i>e</i> Score— vividness, forcefulness, energy of communication
Fiction, drama	high—over 25	high—over 13
Journalism	medium—15-25	medium—7-13
Academic, professional	low—under 15	low—under 7

	r score	e score
Webster's Reply to Hayne, Jan. 26, 1830	29, high	11, medium
Woodrow Wilson's Msg. to Congress, Apr. 9, 1917	23, medium	7, medium
FDR's Msg. to Congress, Jan. 6, 1941	38, high	11, medium
Dwight Eisenhower's Msg. to Congress, Jan. 7, 1954	33, high	8, medium

Flesch intends his formula to apply to speaking as well as to writing. Speech teachers, in the main, will emphatically disagree that there are or should be no distinctions between effective oral and written communication. The author's failure to appreciate distinctions between effective language intended for the eye and for the ear perhaps explains in part why his *e* score rating does not seem to this reviewer to be particularly valid or helpful for use with oral presentations.

Certainly every speech teacher and every college speech major will want to read this book. It is provocative; it is interesting; it raises issues about which all of us need to think. We are indebted to Rudolf Flesch, a native Austrian, for becoming an articulate, stimulating and creative writer on the English language.

EARNEST BRANDENBURG,
Washington University

WORDS AND WHAT THEY CAN DO TO YOU: BEGINNING LESSONS IN GENERAL SEMANTICS FOR JUNIOR AND SENIOR HIGH SCHOOL. By Catherine Minter. Evanston, Illinois: Row, Peterson and Company, 1953; pp. 128. \$1.20.

This is a teacher's guidebook for a secondary school course in general semantics. It is based on a two-year, once-a-week course taught by the author and others at seventh and eighth grade levels. There are plans for sixteen lessons, plus eighteen pages of supplementary material including several illustrative readings.

One fears to cross words with a semanticist, but cannot help pointing out that these "lessons" are what are usually called "units," or, more explicitly that each forms the base of a unit. Eight such lessons are the work of thirty-five class periods. The development of the material is suggested, but the details are quite sensibly left to the users.

Each lesson plan is divided into two parts: "Teacher Summary" and "Presentation to Pupils." "Teacher Summary" contains the theoretical basis for the lesson, a list of resource readings (often including provocative quotations), examples of mis-evaluations in the area, and descriptions of attitudes and habits which it is hoped the pupils will develop. "Presentation to Pupils" usually contains the theory as expressed for the students, suggested experiments and activities, observation or evidence, conclusions to be reached, applications to be made, and often a "question" to be discussed by the class.

The material can be used at any secondary level. The teacher and pupils can choose the activities which most interest the pupils.

It is obvious that this book will be very useful to anyone planning a course in semantics on the high school level. Less obviously, it will be useful to all language arts teachers, for we all deal with semantic problems, and probably to a good many other teachers as well. I recommend that school librarians place *Words and What They Can Do to You* on their professional shelves. Certainly all teachers need to be aware of what their words can do to students.

ROSE L. HEWITT,
Urbana [Illinois] High School

TELEVISION IN SCHOOL, COLLEGE, AND COMMUNITY. By Jennie Waugh Callahan. New York: McGraw-Hill Book Company, Inc., 1953; pp. xviii+339. \$4.75.

As stated in the opening pages of this book, its "aim is to guide you in this exploration [of potential programming of 242 non-commercial educational channels] so that you may see with the least effort and loss of time what is going on in other communities, to the end that all may profit from each other's experiences and lend needed momentum to a new kind of expansion on America's frontier of creative thinking and expression."

In this book the educational television situation in America is presented to the general public in a way that all can understand. The picture of what has been done and is being done by the various educational institutions in actual programming for educational television is an inspiration to those seeking to use this newest of all media to expand the "search for basic truths" and better develop understandings between peoples.

An enlightening run-down of the work of various committees and conferences which have

laid the groundwork for the development of educational television is given in some fifty pages of Part One. It is essential that the American public, and especially all educators, be advised of the vast amount of thinking that has gone into the planning. The author vividly points out that it has not been an overnight enterprise. Effectively stressed are the obligation and responsibility resting with educators all over the country now that non-commercial allocations have actually been made. The importance of using these educational channels is the keynote of this book.

Even though the responsibility is great, Miss Callahan gives many bright rays of hope in the remainder of her book by examples of what has been done in the fields of art, music, literature, science, and social science, and of what is being done by educational and community institutions from coast to coast. The new medium which allows children to become a part of the scene they are studying is so electrifying in its potency that educators must pause to take in the tremendous responsibility in their hands.

Part Two, "Programming for Educational Television," has a particular message for all educational institutions contemplating television programs over either commercial or educational channels. "Education's use of TV must measure up to the scientist's success in bringing us this great medium of mass communication." The actual examples and surveys described should be extremely helpful in planning programs. Numerous examples also point up the flexibility of patterns for individual communities.

Part Three, "Educational TV Writing Production Techniques," gives information about the actual "know-how" procedure. Numerous techniques from various directors are given.

The author has done an excellent job in compiling information on the current educational television picture of the country, and her *Television in School, College, and Community* is a tremendous challenge to every educator in colleges, public schools, and community agencies everywhere.

HELEN BROWN,
Flint [Michigan] Public Schools

BASIC TRAINING IN SPEECH [Second Edition]. By Lester Thonssen and Howard Gilkinson. New York: D. C. Heath and Company, 1953; pp. xii+494. \$4.00.

A reviewer of the first edition of this textbook in the fundamentals of speech raised the question, "Is there too much about too many sub-

jects?" In this second edition the authors have made many worthwhile changes, yet have kept the essential features of the original. Some chapters have been revised, condensed, or rearranged. The addition of a section dealing with "Historical-Critical Studies of Great Speakers" and an appendix presenting three specimen speeches for study will prove helpful.

The book begins with a discussion of certain intellectual and emotional factors basic to effective speech which undergird the point of view that speech is one of the individual's chief means of responding to his environment, social and non-social, and that speech is also one of that same individual's chief means of stimulating and controlling his social environment, *i.e.*, his listeners. This reviewer is gratified that the authors recognize that "the basic prerequisite of effective speaking is a good *general education*."

Other sections of the book deal with the basic elements of speech (very well written); speech composition (the outstanding section in the book, in this writer's opinion); adaptation to special occasions (reading aloud, debate, discussion); and, finally, a short special section dealing with some aspects of psychology of speech, theories of persuasion, and results of formal research.

This book contains an excellent practical treatment of vocabulary development. Every teacher of speech could well utilize it in a fundamentals course.

Suggested projects and exercises at the end of each chapter are appropriate to the material under discussion, well chosen, and close to student interests.

The authors' use of research, now much more subordinated to the discussion than it was in the first edition, is a welcome innovation in a college textbook for beginners.

It is this writer's opinion that the chapter on "Personality" is difficult for the beginning student of speech. The discussion of manifest personality and deep personality is scholarly and impressive, but somewhat ponderous.

This reviewer, having used the first edition in a college course in the fundamentals of speech, finds this edition an improvement over the original. The authors have succeeded in their purpose of writing a textbook that will "increase the effectiveness of the student as a speaker."

CHARLES L. BALGER,
*State Teachers College,
St. Cloud, Minnesota*

AFRICA: THE RACIAL ISSUE ("The Reference Shelf," Vol. 26, No. 1). Edited by Joan Coyne MacLean. New York: The H. W. Wilson Company, 1954; pp. 198. \$1.75.

Joan Coyne MacLean has compiled a reference book of value, subject to the limitations inherent in this type of work. The scope is broad; the book supplies student or teacher with the rudiments of an understanding of the race problems of the African continent.

The book treats problems, not issues, under these headings: "Problems of a Continent," "British East Africa," "The Union of South Africa," "Central African Federation," "Approaches to Self-Government" (describing conditions in the Gold Coast and Sierra Leone), and "The Belgian Congo." It would seem more congruous if all sections bore titles referring to geographical areas. Furthermore, no mention is made of the northern coastal states of Africa, from Morocco all the way to Somalia. This area is sufficiently large to merit either an additional section or an editorial comment excluding it as unimportant to the consideration of African racial problems.

Those sections which will, perhaps, be of greatest interest explain the background of

current Mau Mau activities in Kenya, and of Malan's policy of *Apartheid* in the Union of South Africa.

Readers will be left with an incomplete and inconclusive picture of African racial problems. This incompleteness is as it should be, because these problems are as varied geographically as they are complex locally. This circumstance should serve to stimulate further interest and study in the references cited in the bibliography—and others.

The bibliography lists seventy-seven books, four bibliographies, and 159 periodical references. Most of these are recent publications, but the usefulness of the bibliography is limited in that it does not distinguish between fact and fiction in the books listed, and in that nearly a third of the periodical references are to *New York Times* news stories dealing with Malan's activities and the Mau Mau.

Africa: The Racial Issue, used as it is intended, with a good map (the one included lacks detail), the references listed in the bibliography, plus others, will help enable readers to interpret news of race problems in Africa, and, as a corollary, in the United States.

HENRY L. EWBANK, JR.,
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IN THE PERIODICALS

Oliver W. Nelson, *Editor*

Assisted by Laura Crowell, Thomas R. Nilsen, and Carroll Arnold

SPEECH IN THE SECONDARY SCHOOL

Of General Interest

ADAMS, JACK A., "Multiple Versus Single Problem Training in Human Problem Solving," *Journal of Experimental Psychology*, 48 (July 1954), 15-18.

"Under investigation were two methods of training in the solution of problems of a specified class. The problem class under consideration was a simple discrimination where the general solution was the same for all problems but the stimulus characteristics could vary from problem to problem. It was found that a group trained on repeated presentations of the same problem was more proficient in solving a new problem of the class than a group trained on a number of different problems."

ALLEN, HAROLD B., "Linguistic Research Needed in Composition and Communication," *College Composition and Communication*, 5 (May 1954), 55-60.

In view of the many different approaches used in teaching composition and communication, and the variety of textbooks and manuals "containing diversity and bewildering variety," the author calls for research on what to teach and how to teach it. Should more linguistics be included, vocabulary, semantics, etc? Answers to these questions depend on research. We still do not know how best to acquire vocabulary richness. Unfortunately, the author adds, many departments do not recognize or permit research on the validity of course content or teaching methods.

ASCOLI, MAX, "The Jurisprudence of Security" (editorial), *The Reporter*, 11 (July 6, 1954), 8-9.

A brief evaluation of the report of the Personnel Security Board headed by Gordon Gray. "The report," says the editor, "formulates the basic principles of a new code and gives it a title: 'The Jurisprudence of Security.' This editorial is of peculiar interest and importance today when problems of loyalty, of criticism, of

error and treason, are in the forefront of discussion.

BEERY, ALTHEA, "Interrelationships Between Listening and Other Language Arts Areas," *Elementary English*, 31 (March 1954), 164-172.

One of a series of articles dealing with interrelationships among the language arts. Summarizes findings of significant research in such areas as: (1) Significance of listening to speech learning, (2) Listenability of oral discourse, (3) Relationship between hearing and reading vocabularies and hearing and reading comprehension and retention.

Common factors involved in reading and listening are cited. Stress is given to need for continuous instruction in listening from kindergarten through college. The author reminds us that growth in language power is governed by rate of maturation—that "experiences and social interaction are equally necessary to build concepts and give purpose to language. The interrelationships among the language arts point to the need for a school program that teaches them in harmony with each other and with the larger purposes which language serves in the development of the individual and his relationships with others."

BROWN, JAMES I., "How Teachable is Listening?" *Educational Research Bulletin*, 33 (April 1954), 85-93.

Report of an experimental study in listening and reading abilities carried out in freshman communications classes at the University of Minnesota. The study sought to determine primarily the degree to which listening could be improved by special instruction. Statistically significant improvement was found. Questions regarding the relation of listening and reading skills were raised by the experimenter. A strong plea is made for additional research in listening and its relation to other communication skills.

CHASE, STUART, "Kozybski and Semantics," *Saturday Review* (June 19, 1954), 11-12+.

The always facile Mr. Chase offers an interim

estimate of Korzybski and the General Semantics school of thought. In summarizing twenty-one propositions basic to Korzybski's views, Chase emphasizes one that is commonly overlooked: Korzybski's faith in the reforming influence of his theories rested on his belief that through General Semantics the nervous system can be consciously reoriented to improve evaluation of the world without. On the validity of this supposition, thinks Stuart Chase, Korzybski's claim to a place among system-makers of history will depend.

DAWSON, MILDRED A., "Interrelationships Between Speech and Other Language Arts Areas, *Elementary English*, 31 (April 1954), 223-233.

An excellent review of significant research on the problem under consideration. Summarizes briefly the findings of studies dealing with relationships between (1) speaking and listening, (2) oral and written communication, (3) speaking vocabulary and the language arts, (4) language usage and other language arts as well as interrelationships in the language arts in disability cases.

Some of the conclusions drawn from the studies reviewed include: (1) Growth curves among the language arts tend to parallel one another and learning in one area reinforces the learnings in the other, (2) Well-organized oral discourses produce more effective listening, (3) Preliminary discussion of a topic is favorable to effective writing about it, (4) In reading and speaking, facility in one ability tends to foster success in the other, (5) Conclusions regarding the relation of speech defects to reading disability are indecisive.

DUKER, SAM, "In an Age of Communication, Are We Listening?" *Educational Forum*, 18 (May 1954), 405-407.

The author discusses the reliance which all citizens must and do place upon their ability to listen. These abilities are usually untested and undisciplined; hence, an awareness of the responsibility to listen well is socially necessary. The citizen should be offered opportunities to train himself for purposeful, active, cooperative, and critical listening.

EGLASH, ALBERT, "Group Discussion Method of Teaching Psychology," *The Journal of Educational Psychology*, 45 (May 1954), 257-267.

"Keeping the emotional climate similar in the two classes, an instructor taught one elementary psychology class by group discussion; the other by lecture." The group decisions were used in

order to determine the conduct of the course in such matters as examinations and grades, and also to cover the course content.

"Achievement on course content was not significantly different. The morale of the lecture class, however, was significantly higher than that of the 'democratic class.'"

GUETZKOW, HAROLD, "An Experimental Comparison of Recitation, Discussion and Tutorial Methods in College Teaching," *The Journal of Educational Psychology*, 45 (April 1954), 193-207.

"By and large" no differences were found in the three teaching methods in terms of educational outcome. The few statistical differences found tended to favor the recitation drill method. No delayed measures were used. The experimenter suggests that perhaps the most important factor that tends to eliminate differences in comparing the teaching methods is that the teaching methods in the experiment affect such a small part of the student's learning process. The author feels the need for more fundamental research in this area.

HARVIL, HARRIS, "Eight Advantages of the Core Organization," *Social Education*, 28 (May 1954), 215-217.

A presentation of eight characteristics of a core program that make it distinctive. "Perhaps the most distinctive separate ingredients of the core are its time allotment, its increased emphasis on the process of democratic living and learning, its possibilities for increased guidance, and its moderate experimental approach which brings freshness and variety to the teaching process."

KELLEY, EARL C., "Communication and the Open Self," *ETC*, 11 (Winter 1954), 96-100.

A very interesting approach to the problem of interpersonal communication. Stresses the need of individual psychological isolationism and ways of improving "the receiving end" in social discourse—of educating "the open self" in all people.

KERLINGER, FRED N., "The Authoritarianism of Group Dynamics," *Progressive Education*, 31 (April 1954), 169-173.

The author contends that the "ideal of consensus" prized by the group dynamics school of thought introduces disapproval of deviation as a pressure in discussion and leads to "subtle yet definite squelching of the opinions and wishes of many members of any group." Group pressure thus makes members feel they should

agree in ultimate decisions; whereas, the democratic ideal assumes and accepts the fact that individuals will differ, often irreconcilably, but assures that the majority will prevail although the minority remains free to work toward changing the decision. On the basis of this reasoning, Professor Kerlinger insists that the ideals of participation in decision making, and of decision by consensus rather than by majority, are incompatible.

LEFEVRE, CARL, "The Communication Program and Pace College," *College Composition and Communication*, 5 (May 1954), 70-73.

The brief achievement outline for the course presented is a valuable guide for teachers of communication, but perhaps even more so is the general approach or philosophy that underlies the course. "Communication as we see it is not limited to writing and speaking—to expression and self-expression—because it is a social process involving both 'sending' and 'receiving'; communication denotes two-way processes, and in terms of individual psychology suggests the many complex linkages of thinking with all the language skills. In our view, true mastery of communication requires a successful integration of reading, writing, speaking, listening, and thinking."

MUENZINGER, KARL F., "The Need for a Frame of Reference in the Study of Behavior," *Journal of General Psychology*, 50 (April 1954), 227-236.

The author suggests four categories of description as a psychological frame of reference: (a) motivation, (b) discrimination, (c) performance, and (d) affectivity (the effect upon the subject). As presented in this article, this frame of reference might prove helpful to teachers of speech in sharpening their awareness of behavior in speech situations.

RENWICK, RALPH JR., CLYDE DOW, OSMOND E. PALMER, and RADFORD E. KUYKENDALL, "A Critical Listening Exercise," *The Central States Speech Journal*, 5 (Spring 1954), 25-27.

The authors have recorded two opposing seven-minute debate speeches on Fair Employment Practices Commission. A series of multiple choice questions was then constructed, asking the listeners' opinion on the issue before hearing the talks, and then the opinion as well as other reports on the arguments after hearing the speeches. Classes enjoyed the

experiment and considered it valuable training in listening.

SMYTHE, DALLAS W., "Some Observations on Communications Theory," *Audio-Visual Communication Review*, 2 (Winter 1954), 24-37.

This article is a development of the following interrelated propositions: "(a) that we are a long way from being able to codify the laws of communication; (b) that one of the reasons for this state of affairs is an immaturity in research methodology manifested in 'scientism'; (c) that a mature situation in communications research would balance empiricism with a methodological 'open-door' policy, welcoming, with the stature of 'science,' observation and logical rigor outside the controlled-experiment situation; (d) that in this field probably more than in most others the ethical value issues implicit in the normative aspects of communication research demand self-examination by scholars."

SPOONER, DAVID C. JR., "Some Notes on Talking," *Personnel Journal*, 33 (June 1954), 59-61.

A number of interesting suggestions directed primarily toward improving "business conversation," with emphasis on *what* individuals say, *how* they say it, and *what* they *refrain* from saying.

"The Group in Education, Group Work and Psychotherapy," a round table with Clara A. Kaiser, Philip Zlatchin, Saul Scheidlinger, Edward D. Greenwood, *American Journal of Orthopsychiatry*, 24 (January 1954), 128-152.

A searching discussion of the role of the group in education, social work, and psychotherapy, the specialists in each of these fields. The function of the group in each of these areas is elaborated: the group as a means of meeting individual and social needs, providing a basis for significant learning experiences, and adjusting the deviant personality.

"Why I Quit Teaching" (as told to Victor Boeson), *The Reporter*, 11 (July 6, 1954), 18-21.

A teacher who resigned from the Los Angeles school system describes the atmosphere in which teachers live and work. The Dilworth law, the Los Angeles School Board, the Un-American Activities Committee, have succeeded in creating an atmosphere in which discussion of controversial issues is avoided. Teachers avoid discussion even among themselves. Education is suffering immeasurably in the interest of pure Americanism.

Drama and Interpretation

ERSKINE, ANDREW H., "Why Do We Go to the Theatre?" *Today's Speech*, 2 (April 1954), 14-16.

The author believes that probably ninety per cent of those who attend the theatre do so "to escape" reality. He regards the drama, however, as "one of man's most socially acceptable safety valves for the pressure of life."

FLEISCHMAN, EARL E., "Oral Interpretation and the Growth of Personality," *Today's Speech*, 2 (January 1954), 4-8.

As suggested in the title, the author is primarily concerned with growth of the learner rather than with skills of speech *per se*. He believes that the speech teacher, and particularly the teacher of oral interpretation, possesses unique opportunities to guide the student toward becoming "an all-around person, an integrated individual who has provided the means of fulfilling himself as a mature personality. . . . He inducts the student into a way of living with his mind and his emotions."

GUTIERREZ, ALFREDO MENDOZA, "An Experiment in the Use of the Theatre in Rural Fundamental Education," *Fundamental and Adult Education*, 6 (April 1954), 53-57.

A short description of a highly interesting experiment carried out by some students at the Latin American Regional Training Center for Fundamental Education near Patzcuaro Mexico. Teachers in rural communities of United States may find this article provocative.

HAYES, HELEN, "A Play is Worth a Thousand Speeches," *National Parent-Teacher*, 48 (May 1954), 26-28.

Speaking as a mother, one of America's leading actresses, president of the American Theatre Wing and the national chairman of women's activities of the National Foundation for Infantile Paralysis, Miss Hayes relates how the play *New Fountains* can be instrumental in helping parents and the general public to respond more intelligently to the physically handicapped.

Copies of *New Fountains* and other American Theatre Wing Community Plays may be obtained without charge from the National Foundation for Infantile Paralysis, 120 Broadway 5, New York City.

HOPKINS, BESS COOPER, "A Study of 'The Death of the Hired Man,'" *The English Journal*, 43 (April 1954), 175-176+.

With poetic sensitivity and communicative adroitness the author reveals how Frost employs living speech as a tool for telling his story, as well as for securing metrical pattern. Teachers of literature and oral interpretation should find inspiration in this article.

JACOBS, ELIZABETH R., "The Puppet Theatre of Sicily," *Educational Theatre Journal*, 6 (March 1954), 12-14.

A description of "a popular yet classical drama" still flourishing today in Sicily. Performances by puppets, unlike the usual variety in both construction and manipulation, have become a tradition. Several companies of puppeteers, usually family groups, attract night after night small but enthusiastic audiences who gather to watch another episode of some familiar saga.

MATSON, LOWELL, "Theatre for the Armed Forces in World War II," *Educational Theatre Journal*, 6 (March 1954), 1-11.

This is an interesting account of both professional and amateur theatricals of World War II. It is a worthy addition to the literature on the history of the theatre.

OSTROFF, ANTHONY, "New Criticism and Oral Interpretation," *Western Speech*, 18 (January 1954), 37-44.

Distinguished chiefly by its eclecticism rather than by its variance from any other approach to criticism, "New Criticism implies an intensive discipline, the end—or result—of which is to be intensely alive to all that is going on in the language of literature." The critic, the humanist, would say that this is most significant because language represents the world we live in, "and intelligence of it is training for intelligence of the world."

PARRISH, W. M., "Interpreting Emotion in Poetry," *The Southern Speech Journal*, 19 (March 1954), 205-213.

In this article, a reprint of an address presented at the National Speech Association Convention in Cincinnati, 1952, the author is "concerned with the nature of emotional expression in poetry and the oral interpreter's relation to it." Such questions as the following are interestingly considered: Is it possible to be moved by another person's emotion without feeling the same emotion that moves him? Are poems always the expression of the poet's feelings? Is

the reader always expected to echo an emotion felt by the poet? If the good interpreter has control over his feelings, what should he do with them during the act of speaking?

WINSHIP, F. LOREN, "Educational Theatre: A Definition," *The Southern Speech Journal*, 19 (May 1954), 317-323.

The author recognizes that the term Educational Theatre has varying connotations for different persons. He then "defines" it in terms of what leading contemporary exponents of the art claim for its values. Among these values are those of providing for the student vocational opportunities, educational experiences which can transfer to adult life, cultural enrichment, practical experiences in functional democracy, and training which leads to the mature—the emotionally balanced—person.

Public Speaking, Discussion and Debate

CROCKER, LIONEL, "How to Speak Effectively," *Vital Speeches*, 22 (May 1, 1954), 446-448.

An address to the Toastmistress Club of Newark, Ohio, by a former President of the Speech Association of America and author of textbooks in speech.

DEE, JAMES P., "A Suggestion for Improving Intercollegiate Discussion," *The Gavel*, 36 (May 1954), 93-94.

A teacher of speech finds intercollegiate discussion uninteresting to teachers and students alike and suggests two sorts of remedies. He believes that new vigor might be injected into discussion programs by: (1) making certain that discussion questions pose problems in which students have a genuine sense of involvement and (2) holding intercollegiate discussions-in-series to allow time for full analysis and solution of such problems.

DICKERMAN, WATSON, "Group Dynamics in the U. S. A.," *Fundamental and Adult Education*, 6 (January 1954), 22-27.

The author presents convincing evidence regarding the efficacy of discussion as a means of influencing the attitudes and behavior of persons in small groups. While the data deal chiefly with adult groups, the article contains some interesting implications for the classroom teacher.

FOTHERINGHAM, WALLACE, "Statistical Proof in Debate," *The Gavel*, 36 (May 1954), 91-93.

Debaters, the author believes, are "capable of understanding and properly using statistical proof," but to properly use such proof it is

necessary to distinguish between the raw materials (data) and the hypotheses inferred from them (statistics). It is further necessary that debaters recognize that statistical proof is proof about probabilities but never absolute proof.

GILKINSON, HOWARD, STANLEY F. PAULSON and DONALD E. SIKKINK, "Effects of Order and Authority in an Argumentative Speech," *Quarterly Journal of Speech*, 40 (April 1954), 183-192.

A report on the findings of a series of experiments designed to retest the methods and conclusions of earlier studies. The investigations reported suggest that some slight, though statistically insignificant, shift of opinion is induced by speeches containing the "authority" of prominent public figures, when these speeches are compared for effect with similar speeches lacking such citations. Evidence also indicated that little gain in opinion shift can be predicted on the basis of varying the placement of an argument in the speech.

GOTHBERG, JOHN A., "Making Civics Live," *California Journal of Secondary Education*, 29 (April 1954), 190-192.

A classroom teacher describes a successful project in learning in which his pupils experienced governmental processes. Group discussion and parliamentary procedure played vital roles.

GULLEY, HALBERT, "Building Audiences for Debate," *The Gavel*, 36 (May 1954), 98-99.

A director of forensics suggests drawing a distinction between "practice" and "public" debates, experimenting with parliamentary debating, carrying debates to existing audiences, and creating special group situations requiring public discussion as methods by which audiences may be developed for school and college debates.

JANIS, IRVING L. and BERT T. KING, "The Influence of Role Playing in Opinion Change," *Journal of Abnormal and Social Psychology*, 49 (April 1954), 211-218.

The "role playing" studied in the experiment reported here consisted of assigning "an informal talk based on an outline prepared by the experimenters," to a group of male college students. The materials used for the experimental speeches were entirely one-sided, though logically relevant. Each subject delivered one such talk, impromptu, and listened to two similar talks on topics other than his own. On the basis of "before and after" testing the

authors found the students more influenced by the materials which they themselves discussed than by those materials they heard discussed by others. Of special interest to teachers of public speaking is the secondary conclusion that those who "displayed a relatively great amount of improvisation" in their talks and those who were "comparatively well satisfied" with their speaking performances experienced "a marked increase in opinion change."

KAPLAN, ABBOTT, "The Lost Art of Controversy," *Adult Leadership*, 3 (June 1954), 2-3+.

When special pressures arise to exact conforming patterns of thought and behavior, adult education which extensively encourages discussion of controversial issues is especially vulnerable. To preserve the necessary degree of independence and freedom in such programs, the author recommends scrupulous fairness in handling every issue, organization of sponsoring and advisory committees in the community, careful formulation of discussion questions to exclude bias and include all alternatives, and realistic deliberation in discussions. Community discussion programs which observe these necessities can retain their vigor and continue to present productive discussions of controversial subjects, the author believes.

MILLER, N. EDD, "Competitive Debating Should Be De-Emphasized," *The Gavel*, 36 (May 1954), 95-97.

This article is the affirmative statement from a debate sponsored by the American Forensic Association at the 1952 Convention of the Speech Association of America. The negative statement will be published later. Professor Miller argues that competitive (especially tournament) debating cannot contribute the features required of a sound program: opportunities for a variety of persuasive experiences using audience reactions as the bases for evaluation, exploration of a number of debatable questions, and inclusion of as many students as can profit from such activities.

MYERS, ALICE AND RYERSON JOHNSON, "Speaker or Panel?" *Adult Leadership*, 3 (June 1954), 20-22.

A discussion of factors to be considered in deciding whether a speaker or a panel will best serve the needs of a particular meeting, together with some suggestions for preparing for both types of presentation.

STEVENS, S. K., "Lincoln at Gettysburg," *American Heritage*, 5 (Winter 1954), 38-39+.

A brief retelling of the Gettysburg Address story, enlivened by photographs of the scene and a photostatic reprint of the draft from which the address was presumably delivered. Although no unfamiliar historical facts are presented, the clear narrative, the brief but perceptive inquiry into the qualities of greatness in Lincoln's address, and the accompanying photographs make this an unusually valuable reference for high school students interested in the Gettysburg Address as history, literature, or oratory.

Radio and Television

BENOIT-LEVY, JEAN, "Educational Television in France," *Educational Screen*, 33 (May 1954), 186-188.

There are three types of programs: those produced for the general public, those for the large-screen installations of the Tele-Clubs in rural areas, and the school programs planned for elementary, secondary, and technical levels.

This article concerns television for classroom instruction. For example, the program for one-room rural schools during the first trimester may present films on historical subjects, geography, and folklore; during the second trimester, live programs on physical education and drawing; and in the third, an individual commentator on a single subject such as "the sea." Experimentation is being carried on in the projection of programs of advanced studies with practical demonstrations and direct viewing of scientific research on large screens in the university amphitheatres.

BRIAN, SISTER MARY, "Bibliography of Audio-Visual Aids for Courses in American Literature," *College English*, 15 (December 1953), 159-171.

A basic list of recordings, transcriptions, films, filmstrips, and radio programs appropriate for use by teachers of American Literature classes but also suitable as listening assignments in speech classes.

CASSIRER, HENRY R., "Educational Television—World-Wide," *The Quarterly of Film, Radio and Television*, 8 (Summer 1954), 367-374.

The program specialist in the Department of Mass Communication of UNESCO points out that international cooperation may help broadcasters surmount the economic and psychological obstacles in initiating well-developed educational program series. This international cooperation can take many forms: (1) interchange of ideas through publications and seminars;

(2) mobilization of educational groups and the public at large for support of educational television efforts; (3) pooling of programs, equipment, and personnel. The many obstacles of language, copyrights, customs, etc., are not insuperable.

HAARSEN, ROBERT, "A Report on Television Speech Making," *Today's Speech*, 2 (January 1954), 11-16.

Television critics have analyzed the speech making of such men as Dewey, Kefauver, Bishop Sheen, Truman, Nixon, Stevenson, and Eisenhower. Out of their reactions have arisen three principles: "As television speakers we must be our unpretentious selves—genuine, natural, sincere and straightforward. We must possess 'savvy'—displaying competence both in having ideas and communicating them. We should realize that visual aids or gimmicks are not necessary, that the principal visual appeal must lie in the speaker himself, although visual materials may be used to advantage."

POTTER, DAVID and CLAIR TETTEMER, "Audio-Visual Aids for the Speech Teacher," *The Bulletin of the National Association of Secondary-School Principals*, 38 (January 1954), 200-204.

This article gives excellent help in the selection of visual aids. It recommends Edgar Dale's *Audio-Visual Methods in Teaching* (New York: Dryden, 1946), as an extremely good source. It suggests two films to help the teacher: *Accent on Learning*, distributed by Ohio State University, and *Tips for Teachers*, produced by Jam Handy in 1942. It recommends three periodicals: *Educational Screen*, *See and Hear*, and *Audio-Visual Guide*. It offers a selective bibliography for general speech, public and business speaking, discussion, theatre, clinic, and radio-television.

This is but one article in the *Bulletin* of an issue devoted entirely to speech. Copies of the *Bulletin* may be obtained for \$1.50 from The National Association of Secondary-School Principals, 1201 Sixteenth Street N.W., Washington 6, D. C.

WHITTAKER, CHARLOTTE C., "Television and a Senior Literature Program," *The English Journal*, 43 (April 1954), 183-186.

An instructor in the Core Studies Program of the Township High School of Evanston, Illinois, explains how out-of-the-classroom viewing stimulated choices of and motivation for classroom reading and discussion, especially in plays and poetry, less effectively in essays and novels.

Such group consideration of televised programs developed literary appreciation and helped reading become an emotional as well as an intellectual experience. She recommends *Listenables and Lookables*, a newsletter published three times a month during the school year at 110 Elliott Street, Passaic, New Jersey.

WILLEY, RICHARD R., AND F. J. VAN BORTEL, "Educational TV and Community Service," *Audio Visual Communication Review*, 2 (Spring 1954), 118-120.

The special advantages of educational television are found in its location at primary sources of accurate information, its close contact with the community, and its opportunity to follow through. A Special Services adjunct to the station could "provide educational materials and information" in addition; could "continuously evaluate audience need, participation and approval"; and could "continuously survey and recruit the educational resources" of the area.

WILLIAMSON, MAY GORDON, "The Film in the Classroom," *The Quarterly of Film, Radio and Television*, 8 (Summer 1954), 333-339.

An Edinburgh teacher recommends William and Mildred Jordan's *Shakespeare's Theatre: The Globe Playhouse* as a film every teacher of English literature should welcome unreservedly. This film is "a reconstitution of a Shakespearean production, moving swiftly from stage to stage, from level to level—one party of actors moving off as another comes on; music, spectacle, and effects blending and dovetailing, not just being super-imposed upon the action." It demonstrates the unity of action which Shakespeare developed so well and which is so little shown in most presentations.

WITCOFF, RAYMOND H., "Television Without Commercials," *Saturday Review*, 37 (July 17, 1954), 7-8+.

The Chairman of the National Citizens Committee for Educational Television explains that noncommercial stations will make important contributions in in-school viewing—spreading the influence of the extremely good teacher, taking the students on field trips and to civic events, etc.—but their biggest test lies in the adult education and community-service programs. "The principal aim of noncommercial television, it seems to me, should be to show us models of what is best in art and thought." Showmanship will be important, but less critical than the intrinsic educational worth. Comparisons in listening should be made between the numbers who would ordinarily be exposed to

the educational offering and the noncommercial broadcast listeners rather than with the commercial audiences. Most of these noncommercial stations will be controlled by non-profit agencies, such as the one established in St. Louis.

WITTY, PAUL, "Televiewing by Pupils, Parents and Teachers, 1950-1953," *School and Society*, 69 (May 15, 1954), 150-152.

Recent reports of televiewing show that the time children spend in this activity has not decreased in urban areas, that pupil preferences have changed from year to year but suggestions for additional programs remain about the same. The earlier fears—that children would read less and would have less physical activity—were less frequently heard in 1953. Parents and teachers must cooperate in helping use television programs so that reading will be motivated and adjustment fostered.

SPEECH IN THE ELEMENTARY SCHOOL

BANGS, JACK L., AND TINA E. BANGS, "The Hearing of Children: Facts and Fallacies," *The Southern Speech Journal*, 19 (May 1954), 313-316.

The authors refute six falsely held beliefs: (1) That the hearing of five- or six-year olds cannot be accurately tested. (With the pediculometer and psycho-galvanic skin reception tests children of two or younger can be tested accurately.) (2) That amplification may injure young children's ears. (With compression amplification the sounds can be kept within the child's tolerance.) (3) That the nerve will not develop if a hearing aid is worn or would be improved by the use of an aid. (Both assumptions have been scientifically disproved.) (4) That a child provided with a hearing aid will begin at once to talk. (Further training is required.) (5) That all kinds of amplification will succeed equally. (Success will depend on testing, selection and training.) (6) That auditory training hinders the teaching of lipreading. (Both used together are better than one or the other alone.)

BANGS, TINA, "Methodology in Auditory Training," *The Volta Review*, 56 (April 1954), 159-164.

The use of auditory training class groups for preschool hearing handicapped children will provide a basis for making possible the selection of hearing aids for children two years old or less. The subsequent use of hearing aids will enable these children to use their hearing more

effectively in the language development program. Suggestions are made for a carefully built program to develop tolerance for sound, appreciation of sound, recognition of the presence or the absence of sound, gross sound discrimination and also finer discrimination of sound. As regular hearing aid users these children are more ready for a language development program with normal hearing children.

BINGHAM, N. ELDRED AND MARJORIE BINGHAM, "The School Assembly As a Science Experience," *The Science Teacher*, 21 (March 1954), 81-83.

An interesting account of a project carried out in a fifth-grade class in Gainesville, Florida, in which dramatization combined with demonstration offered an exciting learning experience in science particularly with regard to the nature and uses of fire, together with fire safety. Illustrates excellent use of speech activities in teaching a science class.

BRADFORD, HENRY FRANKLIN, "Oral-Aural Differentiation Among Basic Speech Sounds as a Factor in Spelling Readiness," *The Elementary School Journal*, 54 (February 1954), 334-358.

Summarizes a study involving first- and second-grade pupils which demonstrated that "(1) readiness to discriminate among regularly spelled speech sounds is not complete with all children at the close of grade one; (2) that this ability can be measured by test and that the ability is developmental in nature." One educational inference drawn from the study was that "words which children in the beginning spelling program are encouraged to master should be selected in part on the basis of the individual child's readiness to discriminate among the component speech sounds as determined by a test" such as the one described by the author.

DU TOIT, J. M., "Measuring the Intelligence of Deaf Children: A New Group Test," *American Annals of the Deaf*, 99 (March 1954), 237-251.

Group tests were prepared on the basis of these principles: (1) Tests should not be dependent on schooling. (2) Instructions must be capable of being given by pantomime or gesture. (3) No time limitations must be used. (4) Abundant practice material must be provided. (5) Many items must be included in the test. (6) Items must be arranged to capture and retain interest. (7) Administrators must avoid striving for speed.

After careful application of ten different tests,

the following six were chosen for inclusion in the final battery: Pintner's four dots, completion of symbol series, classification of objects, matrices (from Raven's progressive matrices), identical pairs, and figure recall. Validity was shown to be high by testing on three criteria: standard group test on hearing subjects, teachers' ratings, and an individual test specially constructed for the deaf.

EGLAND, GEORGE O., "An Analysis of an Exceptional Case of Retarded Speech," *The Journal of Speech and Hearing Disorders*, 19 (June 1954), 239-243.

A sightless child, handicapped also by cerebral palsy, was led to appreciation for babbling and stimulated to explore his own vocal and verbal possibilities. By establishing rapport and working from the child's only use of sound—giggling—to vocal play with mechanical pressure, the therapist finally brought the child to using sound patterns and words in social situations. His acquisition of speech followed the ordinary principles of speech development.

LOYD, GRETCHEN WRIGHT AND STANLEY AINSWORTH, "The Classroom Teacher's Activities and Attitudes Relating to Speech Correction," *The Journal of Speech and Hearing Disorders*, 19 (June 1954), 244-249.

Fifty-five teachers in the first three grades were interviewed. They showed that they were generally aware of their inadequacies and yet they felt that speech correction work was important and necessary. Thus open to training, such teachers might be helped by extension and curricular offerings at teacher training institutions and also by the speech correctionist on the job. Also, written materials in pamphlets widely distributed or published in magazines actually read by these teachers might be of assistance.

McCONNELL, FREEMAN, "The Physical Sciences and Speech Correction," *The Southern Speech Journal*, 19 (March 1954), 237-240.

A speech correctionist with a year of basic college physics would be able to make better use of clinical equipment and to interpret more effectively the findings of the science laboratory as they apply to speech correction than would a correctionist without benefit of such training.

MIXNER, LAURA M., "Developing Group Unity in a Third Grade," *Educational Leadership*, 11 (May 1954), 495-500.

An interesting exposition of an attempt to use group discussion as a basic mode of proceed-

ure in the third grade. The author relates the extent to which children of this age come to recognize the need for working together, the roles of group leaders and participants, and the values of discussing.

O'HANLON, REDMOND L., "Shakespeare and the Hard of Hearing," *Volta Review*, 55 (May 1954), 214-216.

Suggestions from a hard-of-hearing New York police officer as to the enjoyment a hard-of-hearing person may find in the field of phonology and word-play. He points out that Shakespeare was "very aware of and sympathetic to the parts mishearing and deafness play in life" and quotes many puns which illustrate the poet's use of mishearing.

PARKER, ZELMA, "The Meaning of Silence," *Western Speech*, 18 (May 1954), 187-189.

A school social worker explains that often when a patient fails to talk the therapist becomes eager to help him talk or perhaps unconsciously determined to make him talk. Therapists must remember that patients may fall into silence through resistance, anger, or fear. But "silence between therapist and patient can be a healing, strengthening force provided it is understood and accepted by both." Such silence can result in more normal participation in other circumstances.

PERRIN, ELINOR HORWITZ, "The Social Position of the Speech Defective Child," *The Journal of Speech and Hearing Disorders*, 19 (June 1954), 250-252.

"It was found that there were about a third more isolates among the speech defective children (in the first six grades of a small mid-western community) as compared with the non-defective children and with the general population of children in that area, percentage-wise. There were more than half again as many neglectees among the speech defective children as compared with the non-defective children and with the total group. There were no stars to be found among the speech defective children."

PHELPS, WALDO W., "Elementary School Teachers Evaluate the Importance of Speech," *Western Speech*, 18 (January 1954), 15-21.

A report of a recent investigation by the Curriculum Committee of the Western Speech Association which sought to learn certain attitudes of elementary teachers toward the importance of speech training of children.

AUDIO-VISUAL AIDS

David Potter, *Editor*

OUR INVISIBLE COMMITTEES. National Training Laboratory in Group Development, 1201 16th Street, N. W., Washington, D. C. 28 minutes. Black & White. Sale \$85.00.

The National Training Laboratory in Group Development makes a significant point in this film for discussion leaders, teachers, and committee members. Each member's thinking during a meeting of a committee is guided or restrained by those whom he represents. For that reason he is not free to think with the group toward a solution to the problem under discussion without considering the interests or the instructions of those whose representative he is.

In this film a community leader, sensitive to the local problem of juvenile delinquency, calls a meeting to which he has invited a minister, a labor leader, a mother representing a parents group, a lawyer, and a physician. The early part of the film depicts the initial meeting of the group during which each member, except the mother, presents his idea of what should be done. The physician, for example, believes analysis of the problem should come first while the labor leader reports that his organization has a plan ready but needs funds to carry it out, and the minister states that the churches should be allowed to guide the program since all the "good people"—one surmises, of his particular church—are best qualified to build character in the young. No one is willing to give ground to any other proposal.

A "fantasy session" follows in which the minister and union representative, alternately, turn in their swivel chairs to face members of their families and organizations who tell them what they must do. After hearing their directions, not always in agreement, they turn to speak to the committee only to state more firmly their original plan for dealing with delinquency. For example, the labor representative's son appears with his nose bandaged as a result of a neighborhood gang fight; he nevertheless wishes to continue with his gang. The father is urged by the boy's mother to do something about it, even give up his job with the union and move to another town to pro-

vide a different and better environment for their son. Another union member, however, advises him coolly but firmly that his bread and butter come from the union and that if he wishes to continue on the job he has held for twenty years he better insist on the union plan. His own obligations as a father and provider and the fact that bolting the union will disqualify him for other jobs exert a tremendous pressure upon him. The prospect of getting work of another kind is most dismal because after twenty years on the union job he no longer has a trade which might earn him a living. He returns to the committee and continues to support the union plan.

A brief and final portion of the film suggests that to avoid domination by "internalized pressures" and "invisible committees" members of committees need training for such participation, and leaders need to challenge but not to frustrate the members. The viewer, however, is not told or shown how such training can be accomplished.

The "fantasy session" seems too long and to strain the point somewhat. Repetition of the same arguments to the committee members tends to confuse the viewer and raises the question as to whether progress is being made in the film presentation.

The filming seems to have been done in a large room with the camera above the conference table in such a way that frequently one is looking at the tops of the heads of the performers. Facial expressions are apparently less important than giving the impression that the viewer is eavesdropping on this committee session. Probably also because of the angle from which the pictures are taken and because of the large and rather empty room the voices frequently have an echo which is disturbing if not annoying.

In spite of these shortcomings the point of the film is potently made, and it seems to this reviewer that this film has considerable value in discussion classes, in leadership and human relations training courses, and perhaps in certain sociology classes. Unwillingness to yield may be due more to economic necessity and internalized pressures than to an irrational stubbornness. When this lesson has been learned,

understanding and patience will supersede hasty condemnation.

HUGO DAVID,
Michigan State College

SOUND WAVES. United World Films Incorporated, 1951. 15 minutes. Sound. Black and white. Sale, \$75.00.

HEALTHY LUNGS. Coronet Instructional Films, 1951. 10 minutes. Sound. Sale, \$50.00 black and white; \$100.00 color. Rental, \$2.00 black and white.

Sound Waves was produced under the supervision of Cyrus W. Barnes of the Department of Science Education, New York University. This film is a concise and interesting explanation of the propagation of sound waves in air, water, and solids. Particularly effective are the several models used to demonstrate particle displacement.

The illustrative drawings are equally clear, but they reflect a far greater age than the film copyright date would seem to justify. For many viewers the use of such "dated" material might prove an obstacle to maximum effectiveness. On the other hand, there is a welcome absence of distracting background music.

In high schools, this film is probably too difficult for general assemblies to grasp at one viewing. It would probably be of greatest value to physics or general science classes. Concepts difficult to grasp are presented fairly rapidly. The film would seem to be best suited as a means of augmenting and clarifying preliminary class study. For these specialized student groups it is highly recommended.

Healthy Lungs was produced under the supervision of Jerome R. Head, Assistant Professor of Surgery at the Northwestern University Medical School. This film will probably appeal to most high school students. Generally unobtrusive background music paces the action fairly well. Camera work is good. The chief actor is a personable athlete whose body and actions personify good health.

The film's chief message is a "plug" for good general health habits. Along with health hints on eating, rest, exercise, and yearly X-rays, a good presentation is made of the breathing process. Of special interest are the very excellent photofluorographic pictures of the movements of the rib cage and diaphragm in breathing. Good diagrams depict the oxygen-carbon dioxide exchange.

This film might very satisfactorily be used

in both Junior and Senior high schools to stimulate interest in good health habits. The presentation might irritate the more blase upperclassmen, but the virtues probably compensate for this posited objection. The film can greatly help to clarify the breathing process for college students, as well. In this case, however, advanced warning might be given of the "rah-rah" presentation techniques. The more mature student should find the film worth sitting through solely for the X-ray motion pictures—if for no other reason.

RALPH R. LEUTENEGER,
Michigan State College

SEARCH. Film produced by the National Association of American Business Clubs under the direction and guidance of the National Society for Crippled Children and Adults, 11 South LaSalle Street, Chicago 3, Illinois. 26 minutes. Sound. Black and white. Rental \$3.50. Abbreviated version 15 minutes. Rental \$3.50.

"Search" is not a recent film but its message will be new as long as we have parents, teachers, and others who do not understand the problems faced by the child who is a victim of cerebral palsy.

The primary purpose of the film "Search" is aimed at building up favorable attitudes toward the victims of cerebral palsy and to help create an understanding on the part of the lay public of the problem faced by the cerebral palsied. It is not enough to recognize and know about the physical involvement and handicaps suffered by the child. One must know about the feelings of the child and the love, hate, joys, sorrows, and ambitions that he has regardless of the fact that he is "different"; his search for these things is thwarted because he is a crippled child.

Danny, who portrays a cerebral palsied child in the film, shows how this search to be like other children makes life difficult for the handicapped child. Danny lives in a typical community where he comes in contact with some people who treat him as an unfortunate cripple, some who reject him because he is different, and a few who accept him as a child in spite of the handicap. All of the different attitudes found among these neighbors and friends had a profound affect on Danny's life adjustment. Fortunately, among those who accepted Danny is his father. (This is not always true because of lack of understanding, or perhaps because of self-pity or blame for having such a child.) Danny's father in the film is the type of dad that is good for any child—he is understanding

and intelligent in his relationships with his son, and most important, he is proud of his son. He sees Danny as a son and not as a crippled child. The mother is equally proud of Danny.

To get the whole picture of the reactions of the handicapped child to some of the experiences which he has from day to day one should see the long version of the film. The boy who portrays Danny does an excellent bit of acting. The episodes dramatizing different attitudes toward the cerebral palsied person as expressed by friends, relatives, strangers, and

the handicapped person himself are very realistic.

The film "Search" is powerful enough to effect changes in attitudes toward the cerebral palsied child but it should be shown to classroom teachers, P.T.A., and other community groups as well as to special education groups. It can help people to understand handicapped children in the community as well as to help the other Dannys that are victims of cerebral palsy.

ELSIE M. EDWARDS,
Michigan State College

THE BULLETIN BOARD

Elise Hahn, *Editor*

The California Speech Therapy Association held its annual meeting in Bakersfield, with Dr. Margaret Hall Powers, president of ASHA as one of the main speakers. The Southern Section of this association met in October at the School for the Cerebral Palsied Children in Altadena, California. Demonstration clinics were conducted under the direction of Dr. Melba Miller.

* * *

The annual Pennsylvania Speech Association convention met in Pittsburgh in October. Dr. Robert T. Oliver, head of the speech department at Pennsylvania State University, and president of the association, presided.

* * *

Members and friends of the Western Speech Association will celebrate their Silver Anniversary Year by holding their annual convention in Tucson, Arizona, on Thanksgiving Day. Dr. Alonzo J. Morley, president, and speech pathologist at Brigham Young University, will preside. Dr. Wayne Eubank will act as convention chairman.

* * *

WITH THE UNIVERSITIES AND COLLEGES:

Otto J. Manzel has been appointed to the staff of the University of Alabama as Audiologist, with the rank of assistant professor. He is to serve as Director of the Hearing Clinic and to develop a program of services for the State Crippled Children's Service and Vocational Rehabilitation Service.

* * *

Bradley University, Peoria, Illinois, gave an interesting workshop this summer, entitled, "Speech for Every Child in Elementary School." In addition to demonstrations and motion pictures, the following speakers were included: Margaret Parrot, Illinois State Normal University, on "Creative Dramatics and Rhythm"; Dr. L. A. Hunziker, Galesburg State Research Hospital, on "Ideas and Attitudes of the Elementary School Child"; Mrs. Elsie Paul, Bradley University College, "Language Arts for the School Child"; Dr. Morris Cohen, "Voice Disorders of Children," and Martha E. Black, assistant director of Special Education, State of Illinois, "Correlating Speech Correction with the Classroom." We need information on more

workshops of this nature to stimulate interest in this field.

* * *

Dr. Harold Luper joined the staff of the University of Georgia as Assistant Professor of Speech Correction. He will teach courses and supervise the bulk of the clinical services permitting this department to increase its graduate offerings in speech correction.

* * *

Additions to the staff of the Chicago Undergraduate Division, University of Illinois, are Conde Hoskins and Lenore Evans. Mr. Hoskins, from Illinois Institute of Technology, will teach small groups in remedial speech, while Miss Evans, from Louisiana State University, will teach basic courses. Alfred Partridge is now with the university in public relations and also is in charge of radio and television production for the University of Illinois in Chicago.

* * *

The Chicago Undergraduate Division is sponsoring three major activities in debate and discussion this semester: the Seventh Annual Tournament for Freshman-Sophomore students, the Fourth Annual Tournament for High Schools, and the Fourth National Contest in Public Discussion. This latter will be conducted by tape recording and all universities, colleges, and junior colleges are eligible to participate. Dr. Wayne Thompson is manager and will provide details to those interested.

* * *

At Indiana State Teachers College, Professor Gladys Rohrig is at Ohio State University this year completing her doctorate and Charles Watson is replacing her this year.

* * *

Dr. Hubert C. Heffner, formerly chairman of the Department of Speech and Drama at Stanford University, is now Professor at Indiana University. Dr. Milton J. Wiksell, once chairman of the Department of Speech and Language at Shepherd College, West Virginia, was appointed Associate Professor in Speech and Theatre. Professor J. Edwin Culbertson returned from a year of service on a Fulbright fellowship doing educational work in the Phillipines. Professor R. Lyle Hagan, a member of the Theatre staff for the past five years, accepted the chairmanship of

the Department of Theatre, Eastern New Mexico University, Portales, New Mexico.

* * *

Three graduate students from Indiana University accepted college positions for the fall: Robert E. Ericson goes to Radford College, Virginia; Harold Cohen to the University of Colorado; and Julia McKinney to Scottsbluff College, Nebraska.

* * *

Louisiana State University conducted an annual workshop on dramatics and interpretation in October, and will sponsor a second one on debate and original speaking in November.

* * *

Michigan State College has added Dr. Roger M. Busfield, previously an instructor in theatre at Florida State University; Dr. Lewin Goff, from the University of Iowa, where he directed in both theatre and television areas; Dr. John A. Walker from the University of Virginia. Dr. Walker has been production director and manager of the Lost Colony Theatre in Virginia and is managing editor of the Educational Theatre Journal published by the AETA. Mr. Albert Bluem comes from Station WBNS-TV, Columbus, Ohio.

* * *

Dr. Seth Fessenden has gone to Montana State University to become an associate professor and director of research in speech and communication. That department has been separated from English and given full status, with Dr. Ralph McGinnis as chairman. They hope to develop a graduate program.

* * *

At Pennsylvania State University, the Department of Speech, in cooperation with the College of Education, is continuing a project started last year to determine methods of increasing and improving the speech training of prospective teachers. The project grew out of the recognition that a single required course in speech is not the optimum training in this essential activity. It was also recognized that additional "academic" course work would be prohibitive. Dr. Ordean G. Ness has become half-time consultant with the Division of Secondary Education. The consultant's services are utilized in certain off-campus education courses where speech activities are significant and in off-campus student teaching situations.

* * *

The Pennsylvania State Summer Residential Speech Clinic had an enrollment of 40 children. These children live on campus during the six-week session and take part in a full-

time program of rehabilitation, education, and recreation. This successful clinic and training center will be planned again for the summer of 1955.

* * *

Dr. Harold Nelson, who heads the Pennsylvania State TV program, will work this year with members of the Instructional Film Research Program and the Psychology Department in an evaluation of the effectiveness of closed circuit television in teaching psychology, chemistry, and physics. The study, sponsored by the Ford Foundation, is being conducted to see if television can help alleviate the shortage of space and trained teachers that is anticipated with increased enrollments.

* * *

Plans are now being started for the annual Pennsylvania Interstate Debaters' Congress to be held at Pennsylvania State in March. Formerly a "statewide" Congress, the meet has now been opened to universities and colleges outside Pennsylvania. Any school wishing information may address Professor J. F. O'Brien, Pennsylvania State University. The Congress is a model student legislature, giving training in methods of democracy: discussion, debate, parliamentary procedure, floor speaking, group leadership, and human relations. Each school submits a bill on one of the two Congress topics. This bill is then examined in committee sessions, and the joint product is presented on the floor of the assembly. Awards will be given on effectiveness of floor debate.

The University of Pittsburgh announces a greatly expanded program to provide speech correction services for children in Allegheny county and seven surrounding counties. Chancellor R. H. Fitzgerald reports that the United Cerebral Palsy Association has given Pittsburgh a \$76,000 grant for a three year program. An additional \$10,000 was also presented to remodel existing space at the University. Dr. Jack Mathews, head of the speech clinic in the department of Psychology, will direct the program. A survey of children in need of speech correction will begin this fall. Increased attention will also be given to teachers and parents of these children.

* * *

Miss Barbara McIntyre, University of Pittsburgh, gave a workshop on Creative Dramatics in the fall. Her *Act a Story* will again be on the weekly schedule of Station WQED-TV. *Act a Story* made its debut last year on Pittsburgh's Educational TV. The program is a demonstration of creative dramatics in which children act out a story narrated by Miss McIntyre.

Two radio series will continue to originate in the Department of Speech at Pittsburgh: *Pitt Reports* on Station WJAS, moderated by William S. Tacey, acting chairman of the department, and *Pathways to Progress*, under Michael McHale, which features student participation in discussion of student life.

* * *

The University of Virginia announces the appointment of David W. Weiss Jr. as Assistant Professor of Drama and Technical Director of the Virginia Players. Mr. Weiss was formerly at the University of Montana. Miss Mary Joy Boles has been made director of the Children's Theatre of Charlottesville, sponsored jointly by the university department of Speech and Drama and the University League. In the Speech and Hearing Center, Mrs. Ruth F. Lee has become a graduate assistant on a grant from the University League, and Mrs. Phyllis M. Kilik, graduate assistant in Audiology on a grant from the Virginia Hearing Foundation. Robert C. Jeffery, formerly of Cornell College, has been appointed Assistant Professor and Director of Forensics.

* * *

IN THE SCHOOLS:

The Iowa High School Forensic League started a television event as part of its state finals in Forensic Activities, to give participants experience in this medium. The event consists of five minute expository speeches with appropriate visual aids. Each member school in Iowa may enter one student. This will now be an annual event, with Hugh F. Seabury in charge as League Chairman.

* * *

Oklahoma High Schools and Junior Colleges announce the Speech Activities Conference in November, highlighted by an address by the state champion debater and national champion orator, Carl Albert, now a member of Congress. The conference opened with a symposium on this year's discussion and debate topic and concluded with a laboratory session or clinic for students who desired to practice in the presence of expert critics.

In the Arlington County Public Schools of Arlington, Virginia, the block system for Speech Therapy will continue to be used in the elementary schools this coming year. Each elementary school will receive eight weeks of therapy: four weeks during the first semester, and four in the second. The students will be taken in groups of five to eight, one hour a day, four times a week. Other school systems will watch this method with interest.

* * *

The Washington Lee High School Speakers' Bureau has been sponsored by the Arlington County, Virginia, Community Chest in a National Contest designed to select a group that has been most outstanding in providing service to the community. This contest is being conducted by the *Parent's Magazine*. Last year, the Speakers' Bureau gave over 100 speeches on subjects of community interest, such as charity drives, patriotic observances, etc.

* * *

The Old Dominion Foundation has bestowed a grant of \$5000 for continued improvement of Arlington County educational television series. One half-hour of weekly radio time has been secured for broadcasts of classroom activities. These programs are written, produced, and directed by classroom teachers and their pupils, with the assistance of the speech teachers.

* * *

While Zelda Horner Kosh is away on leave, Martin H. Spielberg will serve as Acting Supervisor for the school year in the Arlington County Schools.

* * *

A grant in aid for a year's study at Harvard has been awarded to Helen Donovan, Special Teacher of Speech Improvement, New York City Board of Education. Miss Donovan will be one of twenty educators to work in Harvard's new program for the degree of Doctor of Education in Administration.

* * *

News and Notes for the next issue of the *Bulletin Board* should be directed to Dr. Waldo Phelps, University of California at Los Angeles.

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